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Vol. 7 No. 2

Whole No. 26

The Essay Proof Journal



Official Journal of the Essay Proof Society

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The Essay Proof Journal

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Surface Printing Stamps from Steel Plates

(Relief Engraving)

A paper read before the Royal Philatelic Society on February 6th, 1913. Extracted with permission from the *London Philatelist* of September and October 1913. Captions and Illustrations of stamps added. (Editor.)

By James Dunbar Heath

I have hitherto appeared in public on these occasions as the apostle of line-engraved, or, as they are called, recess-printed stamps, a sort of "pelican in the wilderness," surrounded by barren and mostly unlovely wastes of surface printing; but I have to appear tonight in a new role, namely, that of a lecturer on surface printing.

When last summer I was approached by Mr. Hausberg with a request to read a paper before this Society on something new, I replied, "Is there anything new in plate-printed stamps that has not already been spoken and written about?" for I knew that a paper for this Society would have to be "specially watermarked," and having already, at the Caxton Hall, said all I had to say on the subject, I did not quite see where the novelty was to come from. But having casually dropped a few hints on the subject, I found, as I might have expected, that they were eagerly snapped up by the ever watchful philatelists; and when it was intimated that the manufacture of surface-printed stamps from steel plates, produced by the old Perkins process of mill and die, would be a subject of great interest to philatelists, as their thirst of knowledge was unquenchable, I readily agreed to see what I could to fill up a few minutes of your time in telling you of this comparatively new departure.

I may say that while I speak of what I do know with regard to our own productions, what I have heard about the methods and processes used by the great surface-printing house, which you all know so well, is merely more or less well-founded rumor, and if I am in error as to any points, you will know why this is so. It is not, of course, so much our business to concern ourselves with what other houses have done or are doing, as to perfect our own processes as much as possible.

Speaking generally of the production of steel surface-printing plates as compared with the electrotypes, the process is not cheap, and it is not easy. Quite the reverse; it being, as I will show you later on, a difficult matter to lay down the stamps in perfect alignment and to clear off all the metal between them, as our transferrer, Mr. Fisher, whom I think many of you know, finds.

I have said that the process is comparatively new; it is, in fact, so new that it can hardly be said to be out of the experimental stage as a matter of commercial production. But in 1879 and 1880, when the Government were about to adopt surface-printing stamps, the late Mr. Perkins Bacon, who was tendering for these stamps as well as for recess-printed, had an experimental plate of Queen's heads laid down by the die and roller process, and the result, according to the proofs taken at the time, appears to be quite satisfactory. I have a portion of a print here from this plate.

Now the difficulty at that time was to get an engraver who could engrave the head for surface printing. The Queen's head printed in surface by Messrs. De La Rue at that time was, as you know, much more costly to engrave than our old red penny head, and naturally so, for Messrs. De La Rue quite understood the more modest capabilities of their process for printing portraits and similar designs, and had to get the portrait engraved specially to suit that process. Mr. Bacon, on the other hand, had in his mind the production of surface-printed stamps as near as possible to the recess-printed, and so he got Mr. Ridgway to cut the head for surface printing after the Ceylon head, which, I think



By Courtesy of Equitable Stamp Co.

Ceylon 1857 Recess Engraved Queen's Head

Notice the wash etching shadows about the eye, cheek, neck, base of neck, hair, crown and background about the head. Such light shading that enriches recess engraving is not possible in relief engraving.

you will agree with me, is one of the most beautiful Queen's heads that we have produced.

The head, being, of course, cut in relief, was simply taken up on a roller and reversed on the plate in the usual manner, with the exception that the lines which were to be printed stood up, instead of being in recess as in the other process.

As you all know, the British Stamp Contract for surface stamps was not obtained by Perkins Bacon & Co., but I am inclined to think the reasons had more to do with fugitive ink and other considerations than with the artistic nature of the work. Some years later, when I was in charge of the business—I think about the time of the Post Office Jubilee—

Mr. Thomas Peacock, then Inspector at Somerset House, said to me, "Your people have not yet understood the difference between recess printing and surface printing." "That head," referring to the one I am talking about, "is much too fine for printing surface." Mr. Peacock, knowing, of course, all the processes adopted at Bunhill Row, knew what he was talking about, and, speaking generally, he was right. The print I have, however, shows, I think, that the head is not too finely engraved for some printers to print, although we do not call ourselves professed surface printers of stamps, and it is probable that the fact that the plate is of solid hardened steel gives the printer an advantage over the comparatively soft copper electro; but I would not like to say whether the work is really too fine for the printing of millions on millions of stamps until I had had the opportunity of trying that quality, which I regret to say we have not.

History has a habit of repeating itself. Had Mr. Peacock been at Somerset House when the new arrangements with the Mint and Messrs. Harrison were made, he might have repeated his word to the Mint and we should have been saved the deplorable (I think the word is not too strong) exhibition of incompatibility between the printing-blocks and the printer, which we saw in the first Georgian stamp. What the Mint knew as to engraving stamps I do not know, but it is clear they did not understand how plates for surface printing should be produced, nor had the engraver employed by them learned the lesson either. But this is a digression. "Experientia Docet" is evidently written on the last attempt at the penny stamp, which is really more respectable, and I have the authority of the present contractors for stating, is very much easier to print.

Differences in Recess and Relief Engraving

Now what is the reason for this difference in engraving for the two processes? I expect most of you here tonight know it in a general way, but perhaps it will be best for me to state it more in detail, and I call your attention to the enlargements of portions of engraved heads which I have here.

No. 1 is the Columbus head, from the old Chile stamps, that we engraved in 1853. This is for recess printing from steel plate. You will notice the delicate effect produced by the dots and fine strokes of the engraver. Every one of these shows in the print—that is, if the printer (or plate-printing machine) rubs in the ink properly, so that all the hollows, big and little, receive a supply. What does not go into the hollows but remains on the surface is wiped off. And remember that the half-tone effect so peculiar to plate-printing is due to the big hollows being cut deeper into the metal than the little ones, so that a greater depth of ink is left in them. You all know that when your house is being painted the painter, if he wants to scamp his work, dabs on a lot of paint with one coat, and thus gets the same effect as if he put on two or three thin coats, and so it is in plate-printing, for printing ink in the bulk is opaque, but in very thin layers appears more transparent.

But in surface printing the conditions are entirely different. All the part of the design that is to be printed stands up at a dead level, and the inking roller deposits the same amount or thickness of ink on the heavy part as on the light parts. The only way to bring out any contrast is by putting more pressure during the taking of the impression on the heavy parts by "making ready," as it is called, pasting extra thicknesses of paper over those parts of the impression cylinder that correspond to the heavy parts of the type or block. But the thickness of the film of ink is the same all over the printing-block; hence it is impossible to get the strong contrasts obtainable by recess printing.

This, then, must be done, or rather attempted by the manner of engraving, parts that would be merely shaded in recess printing being solid black in surface printing.

Another and very material difference is this: every little spot on the plate receives its modicum of ink and prints it, in recess printing, as we know to our cost when plates get rusty and rust spots show; the printer need not be afraid of wiping the ink out of the smallest hollow, as he cannot do it. In surface printing, on the other hand, the ink has



By Courtesy of Dr. Stephen G. Rich

No. 1. Chile 1853 Recess Engraved

Notice the wash etching of shadows about the eye, moustache, beard, neck and hair; also the many light etched dots in the corners in addition to the line engraved dots. Etching is not possible in relief engraving.

to remain on the top of every little dot or line, and if these were as close together as in recess printing there would be no room for any white between, and the little dots or lines of ink would join each other—result, “smudge!” Of course, I am exaggerating this part, as in the best machines the inking apparatus is so delicate and nicely adjusted that marvelously fine work can be printed, but I want you to understand the theory of it, and you will then understand more easily the practice.

Observe now No. 2 of the enlargements. This is part of His Majesty’s Head specially cut by an engraver skilled in engraving for surface printing, who knew what could be properly printed and what could not. No little dots are there, but only comparatively broad lines and strokes, with sufficient room between to prevent the continual inking choking up the hollows, in which there should be no ink. Where a deep shadow is required a solid black is left. Personally, I think our engraver has accentuated this contrast over the eye too much, but I am told that the general appearance would be too flat if there were not some solids about somewhere. Whatever the faults of this particular engraving are (and if we thought everything we did perfect, our art would never

progress!), one thing I can assure you, gentlemen, with good printing-blocks made from this die and good machines, every one of millions, billions, or trillions of stamps printed from it would be as good and clear an impression as the one I have here. And that is something to be thankful for, in my opinion as a stamp manufacturer.



By Courtesy of Equitable Stamp Co.

No. 3. Great Britain 1911 Relief Engraved Half Penny

And now I come to No. 3, an enlargement of the first Harrison Georgian stamp. I have not got a die proof, so cannot give you an enlargement of that. I would here say that I have no ill-feeling towards our good friends Messrs. Harrison, nor the Mint, nor the engraver, whom I know personally, who engraved the original die. On the contrary, I think all three, especially Messrs. Harrison, should have our sympathy in a most trying ordeal. It was a sort of "brick-without-straw" business all round, the reasons for which I need not go into now. The engraver was used to engraving for recess printing only. The Mint, so far as I learn, had not made any postage plates before. And Messrs. Harrison had not printed stamps of this description before. And the component parts of this "Triple Alliance" did not fit each other, and no one of the three was able to assume responsibility for the whole.

My idea of the way to produce a stamp successfully is for one party, and one only, to take command, and say what was wanted, and see that it is provided.

My opinion is that the original die was not suitably engraved for surface printing, the electros or printing-blocks were not properly made and the printers, who were new to the work, naturally could not produce a good stamp. See the result here.

I must in fairness point out that No. 2 is from the die, and No. 3 from the printing electro; but my contention is, that the electro should be as good, or nearly as good, as the die, and this can be done if the electros are properly made, by the right process. You will see how smudgy the hair is, and that the lines of shading are too thick and too close together. The chief object in putting a portrait in a postage stamp is that the portrait may be recognized by the public, and it is useless to engrave the die very finely if the final result, as issued to the public, is unsatisfactory. Better by far to have a coarser-cut die that will print clearly and show without doubt whose portrait it is that is to be published.



By Courtesy of Equitable Stamp Co.

Great Britain 1912 Relief Re-engraved Half Penny

Messrs. De La Rue had been printing stamps from their own engraving and their own printing blocks for thirty years and more, and they knew how to do it.

Now their original dies of Queen Victoria or Edward VII were engraved in a proper manner, and I understand their printing blocks were produced, not by the ordinary electrotype process, from wax, plaster, or gutta-percha moulds, but by striking lead moulds under great and regulated pressure, so that every stamp had exactly the same height and depth of work, and thus the cast, whether of nickel or copper, was easy to print from and very level in appearance.

But you will say we expected to hear about steel, not lead or nickel, so I will come to my name subject now, having explained the problem that has to be faced by surface printers.

Advantages of Steel Plate Relief Process

Theoretically, you can print surface from anything that is hard enough to give the impression—I believe printing blocks of gelatine, rendered insoluble by the action of light, have been produced photographically. But I will endeavor to show you what we think are the practical advantages of steel blocks, which overbalance the difficulties met in producing by our process such plates or blocks.



By Courtesy of Equitable Stamp Co.

New Zealand 1909 Half Penny From a Relief Engraved Steel Plate

First, *Durability*. I understand that some of the steel surface plates or blocks sent by us to New Zealand in 1909 have printed over one million impressions, and are still in good condition. Here is a working proof of the ½d block before it went out. Now electrically deposited copper is very hard, and as it is necessary, when using certain colours, to face the copper with a thin film of nickel or steel, which can be renewed from time to time when worn off, the life of the copper is thus prolonged still further. I do not know definitely how many impressions can be got off an electro; I believe it varies a good deal, but even allowing for the renickeling, I don't think the average come anywhere near the

“one million” “not out” of our steel plate. Of course, owing to the expense, the steel plate is not suitable for small quantities; but for the ½d and 1d values, or equivalents in foreign moneys, which generally runs into millions, I am satisfied there must be a material saving in cost, to say nothing of the continual waste of time and delay that must be caused by frequent changes of the electros, as they go to be refaced or repaired. Once on the machine, the steel plate can remain for six months without change if the demand for the stamps requires it.

Secondly, and partly the cause of the before-mentioned durability, the greater depth and sharpness of the work. You can well understand that work actually cut with the graver must be stronger and sharper than work etched by acid in a photographic process of transferring. And the best productions of surface-printed stamps and similar documents of large size to be printed from electrotypes, are generally cut in brass (which is easier to cut than steel) like the blocks used by bookbinders for the embellishing of book covers. The electros from these are necessarily much deeper, that is, the work that is to be printed stands up higher from what you may call the bottom level of the block, than in the case of electros taken from etched dies (the acid cannot etch so deep into the metal as the graver can cut).

The Bank of England Notes, Postal Orders, and things of that sort are, I believe, all cut in brass, at considerable expense, or used to be at any rate. But in the brass and electro processes we are faced with certain limitations and restrictions.

In the first place, you cannot lay down portions of a die, like we can in steel, by roller, and therefore the whole brass die must be cut throughout. And, secondly, if you have very fine lines standing up, like the upstrokes of letters, for instance, this means very thin knife blades, as it were, of copper standing up unsupported. Now the words “knife blade” seem to suggest steel, and it must be evident even to the most untechnical mind that for withstanding wear and tear of printing thousands of impressions, each printing operation consisting of, first, the rubbing of the inking rollers, and, secondly, the pressure of the printing cylinder, and probably a slight amount of friction as the sheet of paper is pulled from the type block, a hardened steel “blade” must be better than a soft copper one, even if an atom of steel or nickel is deposited on the edge of the table.

Therefore it is plain that with steel printing blocks you can have finer and sharper work, and they will last longer in good condition, than is possible with electros or other softer metal.

A copper block I have here of an Australian Postal Note, with a print, will show what I mean. It is fairly deep, and the lettering has been engraved fairly thick; but nevertheless the printers complained that the work was not cut deep enough, and gave them more trouble to print them than they liked. And this brings me to my—

Third advantage, resulting from the other two, that the printer should have much less trouble in printing, and by having such a hard and strong printing surface can put on as much pressure as he likes, and should produce much sharper and better prints, without fear of unduly wearing or damaging the blocks. I say *should*, for we ourselves have not had the opportunity to do more than print small quantities of such stamps. But from the prints I have seen of the New Zealand ½d and information we have obtained from some of the workmen engaged, I have reason to believe that our contention is fully borne out in practice, and certainly the ordering of similar plates for the Georgian issue seems to show that a practical advantage is found which they wish to continue to realize.

There seem, therefore, to be two great advantages of the steel blocks as compared with those of copper or other softer metal. The first, appealing, I am sorry to say, in these degenerate days more to philatelists than to Governments, the better quality of work produced; the second, appealing very strongly to Governments, and not at all to philatelists, economy in cost of blocks and of labour, in printing from them. Philatelists wishing to obtain the former should thus evidently concentrate their energies on the *argumentum ad pocketum* contained in the letter, if Governments, as is too often the case, are unsensible to the other point of superiority.

Disadvantages of Relief Engraved Steel Plates

But there are some disadvantages, not sufficient, however, if care is exercised, in the laying down of the blocks, to counterbalance the advantages.

An electrotype cast of the 240 single blocks of stamps chased together is practically of the same dimensions, and the sheet of stamps should fit the perforating machine all right, as the sheets are printed dry. But when you lay down separately 240 single stamps by the roller process, the metal, which after all is only as it were solidified liquid, expands by the pressure. You all know that you can beat out a plate of iron or other metal, making it thinner and larger. The same thing happens when, under a pressure of several tons, the roller is pressed on to the steel plate, and the metal displaced must go somewhere, and thus it happens that if you start at one end, the metal will have "crept" or expanded quite an appreciable length, perhaps one-sixteenth of an inch, at the other end. If this were not allowed for in calculations, the end of the row would not fit the comb perforation, as in that direction the head of the perforating machine is immovable and cannot be altered; that is, in the ordinary comb machines in general use. This stretch of metal, which takes place somewhat irregularly, according to the quality of steel, has to be allowed for by very nice calculations, which I will not disclose here, as they are part of the technical skill in manipulation which constitutes of course our trade secret, and which you will not, I know, expect me to "wear upon my sleeve for daw" or even other birds to peck at. If great care is not taken, the block of stamps, which as marked out on the plate appears perfectly rectangular, may come out in the result with the sides curved instead of straight, causing of course endless trouble to the perforators.

Another trouble is the clearing out of the margins between the stamps. In recess printing the metal can be left as it is, as the printer will wipe it clean; but in surface printing the metal must be removed entirely, and grooves as deep as possible left, otherwise the spaces between the stamps will appear dirty, and bits of metal be left catching the ink from the inking roller. We have a special machine for cutting out these grooves, but even with this it is a tedious job, requiring great care, lest the edges of the stamps be damaged, for, remember, you cannot replace for surface printing any part damaged or cut away, like you can for recess printing, as the work stands up instead of being recessed. Yet another trouble may be mentioned, and this trouble I understand deterred Messrs. De La Rue some years ago from trying the steel block plan. Steel is rather a springy metal, and partly no doubt from the effect of the pressure in rolling in the stamps, and partly from the effect of the hardening, the plates sometimes get bent and springy in the middle, so that there is a difficulty in fixing the plate quite flat on the printing machine; it is manifestly difficult or impossible to print from a block that springs up at every impression. We have by great care overcome to a great degree this tendency to springiness, and as the plates are screwed down by very small screws to the metal-mounting blocks to make the blocks what is called "type high" the holes being drilled between the stamps in suitable position there appears to be no difficulty from this cause in the printing.

Conclusion

Thus on the whole the advantages appear to greatly outweigh the disadvantages, which latter are more a matter for the engraver than the printer.

Before concluding this, I fear, rather technical paper, which I have tried to make as easy to understand as possible, I would like to make a personal remark. I know you will accuse me of plagiarism, but it is rather a singular coincidence that just after I had reached this point in my writing, a letter appeared in a weekly publication, of small price but great energy, from Mr. Macdonald, the engraver, confirming in almost identical words my remarks as to the difference between recess printing and surface printing. He is really more emphatic as to the superiority of the former method than I thought good taste would allow me, in my position, to be when puffing our own goods; but Mr. Macdonald puts it very neatly and tritely when he says, referring to the forgery question, that

the "sweet and pure cut of the graver's tool cannot be produced by any photo process, and no acid-bitten line can reproduce the sweet cut of an engraver's tool." I cordially agree with Mr. Macdonald, and for that reason, despite the large mass of philatelic flattery that has appeared, cannot praise the "ideal stamp" produced last autumn at the Exhibition, as it is mostly, if not entirely, produced by acid biting and photo process, and therefore, even if the new talked-of process of laying down the stamps on the printing block by a direct photograph of each single stamp (as I understand) can do in five minutes what it takes us five hours to do, the result cannot be equal in quality, and as representing the oldest "siderographic" house in England, I maintain that the "sweet pure cut" on steel, whether for recess printing or surface printing, produces the best work, and should be used for postage stamps if the highest and most artistic quality is required. The cheap and nasty style I will leave someone else to write about, and I thank you all for your kind attention this evening.

On Judging Stamp Shows

By Ernest A. Kehr,

Stamp News Editor, New York Herald Tribune, February 19, 1950

Although the number of stamp exhibitions is continually increasing and committees are seeking more material from novices to fill the frames and thereby attract larger local attendance, the matter of selecting competent judges has almost been neglected. Lacking personal experience with this problem, some of the newer sponsors follow the example of the established committees without considering all the requirements. Such copying results in a situation where faults are retained while remedial procedures are not even given thought.

"The Essay Proof Journal" ordinarily devotes itself to scholarly monographs on the more advanced phases of philatelic study. However, its January issue, published last week, includes an editorial by Dr. Clarence Hennan analyzing the problem of judging stamp exhibitions.

Dr. Hennan, an exhibitor of international reputation, spotlights the problems and offers a number of corrective measures to improve judging methods and the relationship between exhibitor and exhibition committees.

Dr. Hennan's main objection is that judges are selected either because they are "experts" on a single philatelic field or "a good fellow who has nothing else to do" and consequently "don't know a rare Patagonian from a Mayan stellae."

His suggestions for improvement include a method of selecting judges qualified to weigh the merits of all types of collections and the appointment to every show committee of an "exhibition critic" who would explain to every non-winner the reasons why his collection was outranked. Copies of the JOURNAL may be obtained from Clarence Brazier, editor, Essay-Proof Society, 415 Lexington Avenue, New York 17.

Reviews of Publications

Chambers Stamp Journal, August 29, 1949, kindly reviewed our July ESSAY PROOF JOURNAL No. 23, mentioning three of the most important contributions by Edwin Mueller, George W. Caldwell and John Easton.

China Essay Article Reprinted

H. F. Bowker's "China Essays, 1912" from JOURNAL No. 24, October 1949, was reproduced and illustrated by permission in *Philatelic Gossip* recently. It is most pleasant to know that our writers are so extensively quoted in philatelic publications with large circulation.

A Review of the Proof Section of Scott's 1950 U. S. Catalogue

By Clarence W. Brazer, D.Sc.

Scott's 1950 U. S. Catalogue Specialized, which includes Sections on Normal and Trial Color Proofs, and Specimen overprinted stamps, was released on February 22. Bound in orange boards, 558 pages, the price is \$3.50. Numerically there are in this new Catalogue more price revisions of proofs (probably 50%) than there have been in any previous year. All collectors of U. S. Proofs will need this book, as the editor has made a serious effort to adjust prices to current demand. The Catalogue is now more correctly priced than it has ever been.

The E. P. S. Catalog Advisory Committee is gracefully credited with its annual co-operation by Editor Gordon Harmer and his assistant Allan M. Thatcher, on the first page of the Proof Section. New listings this year include a start on Confederate States Proofs on page 496. Scott's 1862 1c stamp No. 14, which has a note "This stamp was never put in use," is therefore an essay as listed in E. P. JOURNAL No. 22, page 107, and should not be catalogued as a stamp. Stamps were authorized to be issued "as evidence of prepayment of postage," so if none were officially sold for postage purposes they are not stamps, and should not be catalogued as such.

In the Hawaii section there are 27 new listings of normal and trial color proofs, although more are listed in the E. P. S. Catalogue in JOURNAL No. 23, that might well be added to Scott's. This greatly increases the value of this part of Scott's Catalogue. We are much pleased with this listing together of normal and trial color proofs of the same stamp, and we urge the same arrangement be adopted for all proofs in Scott's Catalogue. It would make the book far more useful and convenient than the present separation into many kinds of listings, which are apt to be overlooked.

In the U. S. Trial Color section we notice for the first time a listing of 1861 1c imperforate and perforated which are often offered at auction. A flagrant omission is the many trial colors of the 1890 2c, 4c, 5c and 6c on stamp paper imperforate and gummed. These have been offered frequently in recent auctions, sometimes posing as the same colors as the issued stamps. The normal colors are listed as postage stamps, although at the end of the 1890 listing there is this note, "*Imperforate stamps of this issue were not regularly issued. The imperforate 1c, 2c, 4c, 5c and 6c exist in many trial colors.*" Panes of 100 of these 1890 imperforates in trial colors, and with normal colors endorsed "Design and Color Approved" and dated by the Postmaster General, were marketed by Scott's who well knew their status as told in the ESSAY PROOF JOURNAL No. 23, page 123, which was not published until after this Scott's Catalogue was revised. At that time the Catalogue was Scott's price list of what they had for sale, but now that it is published by a separate Scott's Publications, these imperforate proofs, not issued "as evidence of prepayment of postage," should be honestly listed in the Proof and Trial Color Sections, so that collectors be no longer misled. We can see no reason for not including the listing of these many trial colors, so that a check list may be available of all known colors. Some of these trial color proofs are often now offered in auction catalogues as the imperforate stamps, possibly due to no catalog listing of the trial colors, which therefore are not recognized by auction catalogers, or collectors. The Catalogue should tell the truth by listing these well known proofs where they may be found.

Price Changes

The 1845 New York Postmaster's normal color proofs have all advanced in price from \$5 to \$15 each, except those on glazed paper. There are however no like advances for the trial color proofs of this stamp. The popular trial color plate proofs on bond paper in scarlet, brown, dark green and deep blue are still not listed, although they

are well known and frequently offered in auction sales. A note that they exist and "sell for about \$22.50 each" appears at the end of the die proof listing. It would be more consistent to tabulate these as in the case of all other proofs, especially as there is room for such an additional column in the Catalogue. As these normal and trial color proofs do not exist on card, this column could readily be devoted to (5) Bond, and the notes on page 360 and 373 be omitted. All these exist and should be properly listed.

The Providence Postmaster's 1845 plate proofs on card are now priced in normal color at 5c \$30, and 10c \$75. However the trial colors, which are equally rare, have been overlooked and remain at 5c \$15, 10c \$25. So far as we know only two sheets of 12 in each color have been cut up into singles and blocks of 4. The 5c blocks exist in four trial colors and should also be listed.

There are no price changes this year for 1847 5c and 10c proofs in either normal or trial colors. However, the 1875 reproduction small die proofs are advanced from \$27.50 to \$30 each.

In the 1851 issue all the normal color large die proofs, which are probably unique, go up from \$100 to \$125 each and we would like to be able to buy them at full catalog. The black 1c, 3c, 5c, 12c, 24c, 30c and 90c large die trial color proofs also exist in one or two known of each. The 3c blue large die proof was exhibited at Boston last summer. All these should be cataloged. The plate proofs of the 1c on India paper have been boosted from \$8.50 to \$9 and the 3c on card from \$3 to \$3.50.

Among the 1861 issue the 24c violet 60P3 plate proof on India paper advances from \$20 to \$22.50. The regular issue plate proofs on card of the 1c, 5c and 10c drop from \$1.50 to \$1.25 each and the 24c red-lilac from \$8 to \$6.50, which is enough for this beautiful but odd color.

The 1862 3c scarlet plate proof on card goes up from \$8.50 to \$10 as it is in strong demand as a space filler for No. 74, the same on stamp paper perforated and imperforate. None of these were regularly issued stamps, and all three should be listed as Trial Color Proofs. The 15c black plate proof on India paper goes up to \$3.50 from \$3. The 2c and 15c trial color large die proofs, all rare, are advanced from \$75 to \$100 each. Only two of each color are known. The 2c trial color plate proofs on India paper also advance from \$12.50 to \$15 each.

The very popular 1869 large die proofs all advance from \$75 to \$85 each and are worth the full new price in proof condition. The rare trial color large die proofs were justly raised from \$75 to \$100 each and we believe the normal colors should be the same price, as they are in strong demand and seldom available. The inverted center plate proofs on card have been restored to their former price of \$150 each, having been priced \$125 for the past year or so. Taking from the one sheet of 100 of each value the known two blocks of 8, and probably 4 blocks of 4, leaves only 68 singles of each as the supply available to collectors. The 15c, 24c and 30c are in demand as space fillers for expensive stamps cataloguing unused at \$10,000, \$6,000 and \$8,000, respectively. If the relative demand for space fillers is compared by dividing these unused stamp prices by 50, the relative prices would be 15c \$200, 24c \$120, 30c \$160. Deducting the sum of these three (\$480) from the catalog value of the set of four (\$600) would leave \$120 for the 90c. Or if the demand for space fillers is greater by those who would otherwise want used stamps cataloged 15c \$1,750, 24c \$1,200, 30c \$4,000, then dividing these prices by about 15 we get 15c \$120, 24c \$80, 30c \$265, leaving the 90c \$135. Averaging these two sets of comparative figures gives about 15c \$150, 24c \$140, 30c \$200 and 90c \$125, which we believe would be more equitable catalog prices based on demand as space fillers.

The 1870 issue large die proofs all advance from \$40 to \$45 each and the 3c green plate proof on card from \$2 to \$2.50.

The 1873 issue large die proofs 1c to 15c are likewise raised from \$40 to \$45 each. The 24c, 30c and 90c remain at \$50 each, although these showing the die cancellation (secret) marks are in much demand and we believe these three should likewise have had the \$5 boost. A 24c was recently sold at auction for \$100. The common plate proofs on

card of the 7c, 12c and 15c are reduced 25c each, while the 30c advances from \$2.50 to \$2.75 and the 90c from \$3 to \$3.50, thus retaining the former price for the full set.

The 1875 large die proofs also go up, the 2c from \$40 to \$45 and 5c from \$50 to \$60.

There are similar raises for the 1882, '83, '87, '88 large die proofs all of which go up \$15 to \$45 each, except the 1887 1c which gets a raise of \$10 and is now listed at \$60. The 1889 printing trial color large die proofs of all these stamps, which are much rarer, remain at only \$35 and should be due to advance next year. If the trial colors were listed with the normal colors as we suggest, these inequalities would be apparent when prices are changed and the cataloger would make fewer mistakes. The 1882-83 plate proofs on card of the 5c, 1c, 3c, 10c, 4c are all dropped 15c to \$1.35 each.

The 1890 large die proofs each are boosted from \$30 to \$35, except the 2c lake and 8c which are now \$40 each. The following plate proofs on card, 1c, 3c, 4c, 5c, 6c, 10c, 15c, are all reduced 15c to \$1.35 each, while the 2c lake goes up from \$7.50 to \$9.

Most of the 1893 Columbians remain stationary except the 2c plate proof on card which is raised from \$2.50 to \$3. Blocks of 4 on both India paper and card are advanced for the \$1, \$2, \$3, \$4 and \$5, about \$5 to \$30 per block.

There are no changes in the 1894 issue except the \$2 and \$5 plate proofs on card which are up from \$14 to \$15, and \$17 to \$18, respectively.

The 1898 "changed color" large die proofs 1c to 15c all go up from \$35 to \$45 and the 1898 Trans-Mississippi large dies from \$27.50 to \$30 each. The small die proofs advance from \$12.50 to \$15 each except the \$1 and \$2 which go to \$20 each, making the set of 9 now \$145.

Pan American large die proofs* also advance from \$18.50 to \$20 each and the small die from \$12.50 to \$13.50 each.

The 1908 issue large die proofs all drop from \$250 to \$200 each and the long set of 1922-26 regular issue large dies are reduced \$25 to \$100 or \$125 each although the small die proofs advance from \$75 to \$100 each. Also the commemorative large die proofs No. 611P to No. 685P are all reduced \$50 each. From No. 688P to No. 690P there are advances of \$50 each. The Yorktown is reduced from \$500 to \$400. Nos. 716P to 726P are reduced from \$300 to \$250 each.

The Air Post large die proofs, C4P to C9P, are all reduced from \$650 to \$500 each, the Lindbergh 10c from \$650 to \$600 and C11P from \$750 down to \$650.

Postage Due 1879 and 1891 issues plate proofs on India and on card are all dropped 25c each. In the Trial Colors all the large die proofs are advanced \$5 each.

Parcel Post Postage Due large die proofs drop from \$100 to \$75 each and the small die proofs from \$75 to \$50 each.

The most extensive changes numerically occur in the Official issues throughout all the Department plate proofs on India paper and card, which are reduced 25c each. This reduction also applies to all the Newspaper plate proofs of the 1875 and 1879 issues. Many of these are space fillers for unobtainable stamps and collectors are urged to get these before the prices may be advanced.

The 1895 Newspaper large die proofs are also dropped from \$10 to \$7.50 each and the small die proofs from \$5 to \$4 each.

Special Handling large die proofs drop from \$150 to \$100 each.

Revenue Proofs

In the listing of Normal Color Revenue Proofs nearly every single price has been raised. There are so many price changes that to report them all would require a duplicate catalog, so we will have to refer readers to Scott's. The original supply of these beautiful proofs came only from the few Butler & Carpenter Co. record sheets in the 1880's, and is now nearly exhausted. Only when old collections are broken do some of them become available and some are so scarce as not to have come on the market for several years past.

Of the die proofs only one or two of each are known, either large or cut small. Many of the first issue listed on India paper are probably die proofs cut small, as of these multi-

ples are unknown. Also many of the India paper plate proofs of all revenues, including the Private Proprietary Match and Medicine proofs, had the gutters between the stamps removed when the India paper sheets were cut into strips for use in Butler & Carpenter Co. framed exhibits for the 1876 Centennial Exhibition. These strips formed stripes in borders and in the shield where red proofs and black proofs on white paper alternated. Most of the India paper sheets were so cut small, although some of the strips were not used in the designs and later became available to collectors. Some of these India paper strips were gum prepared for mounting in the exhibition frames and this evidence may still be seen. Also the India paper was peculiarly thin and so brittle that on the low values it is dangerous to try to remove the original card backing, some only being found still upon this card. Consequently few first issue proofs on India paper are now in very fine condition and multiples are scarce.

The above remarks do not apply to normal color proofs on card or trial color proofs on India paper. We see few price changes in this Trial Color section, except in the tabulation of the rare small die trial colors of the Second, Third and Proprietary issues, where all the \$1 to \$50 proofs have been advanced \$5 each.

Scott's 1950 Standard Catalogue, Vol. II

The 1950 edition of Vol. II of Scott's Standard Catalogue of the postage stamps of countries in Europe, Asia, Africa and their colonies was released in December 1949. The most important change is a complete revision of the China listings by Editor Gordon Harmer and the China Stamp Society Catalog Committee. There are 23 new stamps, with 5 new illustrations of this country's stamps. There are also 10 new stamp numbers for Switzerland 1854-62 issues, and the Cantonal issues have all been renumbered.

Extensive price changes have been made thruout the catalog, and of course all new issues are included. The combined edition of Vol. I and Vol. II in one binding was published later in December 1949.

Robson Lowe Annual Review

A Review 1948-1949 by Robson Lowe Ltd., 50 Pall Mall, London S. W. I., England, has been released. It is a 40 page booklet beautifully printed and illustrated, including eight Ceylon stamps in excellent colors. In addition to describing their various services and the staffs responsible, it reviews the highlights of the last year's auction price realizations, with illustrations of the important items sold. Of special interest to our readers are reports from a complete collection of Great Britain Imprimatur proofs sold April 27, and two sheets of 12 rainbow trial color proofs of the 1840 one penny stamp, also an essay for the 1840 Mulready printed matter. There are also illustrated incomplete essays for the 1929 one pound stamp without lettering. This Review is priced at 2s6p and may be obtained from Robson Lowe Inc., 217 S. 15th St., Philadelphia 3, Pa.

Canada Revenue Proofs

The December, 1949 *Bulletin* of the Canadian Revenue Society contains an illustrated Catalog of the Supreme Court Law Stamps, edited by Nelson Bond. We quote a paragraph under the caption "Essays and Proofs." "We are indebted to the Essay Proof Society for a record of many new items not previously known to this society. We also use the Essay Proof Society's standards of description and annotation on items of this nature." The Catalog contains nearly two pages of tabulated and priced listings of Essays and Proofs of these Supreme Court Law Stamps from 1876 to 1915. If there are any in this list that are not in the E. P. S. Catalog we hope members of the C. R. S. will submit them for our listing which we aim to make as complete as possible.

The Durand Engraving Companies

By Julian Blanchard, Ph.D.

In previous articles in the *ESSAY PROOF JOURNAL* there have been presented some facts about the Durands and their connection with our hobby of stamp collecting. It has been told, for example, how one of the Durand bank note engraving firms, Durand, Perkins & Co., unwittingly made the philatelic hall of fame, so to speak, in producing the bank note dies of Franklin and Washington which were later used by Rawdon, Wright, Hatch & Edson, another bank note engraving firm, for the vignettes on our first two United States stamps, which they produced for the government in 1847.⁽¹⁾ Following that disclosure there was published a list of the then known bank notes bearing the imprint of Durand, Perkins & Co., concluding with a list of the various Durand companies and a promise of a future attempt at an analysis of these firms, to see who composed them and to learn something of their histories.⁽²⁾ Since there were several members of this family who were engravers, two very noted ones in particular, to the uninitiated the question is always arising when such imprints are encountered as to which of the Durands was involved. To clear up these uncertainties is the principal object of the present study.

The different engraving and printing firms that we know of containing the name Durand are listed below, with the approximate dates of their existence and the names of the known partners. All but one or two of them had their offices in New York City.

List of Durand Firms

- | | |
|-----------|-------------------------------------------------------------------------------------------------------------|
| 1817-1820 | P. Maverick, Durand & Co.
(Peter Maverick, A. B. Durand) |
| 1823-1824 | Durand & Wright
(Cyrus Durand, C. C. Wright) |
| 1824-1827 | A. B. & C. Durand, Wright & Co.
(A. B. Durand, Cyrus Durand, C. C. Wright) |
| 1828-1831 | Durand, Perkins & Co.
(A. B. Durand, Cyrus Durand, Joseph Perkins, Elias Wade, Jr.) |
| 1834 | Wright, Durand & Co.
(C. C. Wright, Cyrus Durand) |
| 1834-1835 | Casilear, Durand & Co.
(John W. Casilear, Theodore Durand) |
| 1835-1836 | Casilear, Durand, Burton & Edmonds
(John W. Casilear, Theodore Durand, James R. Burton, William Edmonds) |
| 1839-1842 | Durand & Co.
(Cyrus Durand) |
| — | Durand, Hammond & Mason, Cincinnati, Ohio
(Cyrus Durand, Hammond, Mason) |
| — | V. Balch - C. Durand |
| 1849-1850 | Durand, Baldwin & Co.
(Cyrus Durand, George D. Baldwin) |

We thus have before us eleven companies to examine and differentiate. For some of these we have a fair amount of data, while for others there are merely bits of circumstantial evidence to be pieced together.

(1) "Engraver of the Portraits on the First United States Stamps," by this author, in *JOURNAL* No. 14, April 1947, p. 67.

(2) "Bank Notes Produced by Durand, Perkins & Co.," by this author, in *JOURNAL* No. 20, October 1948, p. 203.

With regard to the dates that are given, some of these are obtained from the city directories. In the case of the New York directories the copyright notice on the title page is generally dated around the first of July, which is presumably close to the time of going to press, the year being printed at the bottom of the page. A directory year, therefore, runs from the middle of one calendar year to the middle of the next, and the date of a directory is sometimes given by writing both years, as for example, 1828/1829. When only one year date for a directory is used in this article it will be the first of the two that is meant. Since at least some of the listings for a given directory could have been compiled during the second half of the year preceding the one printed on the title page, or the first half of that year, and might continue to apply even to the first half of the succeeding year but not be found in the next directory, it is obvious that directory dates can not be very exact.

We will now take up these different firms one by one for a closer examination. The brief biographical sketches that are presented are taken for the most part from David McNeely Stauffer's "American Engravers Upon Copper and Steel," published in 1907. In some cases this source fails us, and little or nothing is available from any other.

P. Maverick, Durand & Co. (1817-1820)

The members of this firm were Peter Maverick and Asher B. Durand, but who else might have been included in the "Company" we do not know; probably no one.

Peter Maverick, the senior member, was one of a family of engravers prominent in New York in the early 1800's. His father, brothers, wife, son and two daughters were all engravers, copper plate printers or lithographers. Concerning him we find the following in Stauffer:

Maverick, Peter

Born in New York, Oct. 22, 1780; died there June 7, 1831. Peter Maverick was the son and pupil of Peter Rushton Maverick, one of the early engravers of New York. In 1802 Peter Maverick was in business in New York as an engraver; but at a later period he removed to Newark, N. J., where he was the preceptor and in 1817 the partner of A. B. Durand. Maverick returned to New York and there conducted an extensive establishment as a general engraver and copperplate printer; to this business he finally added lithography. Peter Maverick was one of the founders of the National Academy of Design in 1826; and the "Historic Annals of the Academy" refer to him as excelling in letter engraving and bank-note work. A portrait of Peter Maverick is in existence painted by John Neagle.

Maverick had other partners in the bank note business besides A. B. Durand, as evidenced by the imprints that have been seen on notes, namely, *Maverick & Leney*; *Maverick, Leney & Rollinson*; *Leney, Rollinson & Maverick*; *Rollinson, Leney & Maverick*, and *C. Toppan & P. Maverick*. The latter association was during the last year or two of his life. There are also notes that bear his name alone.

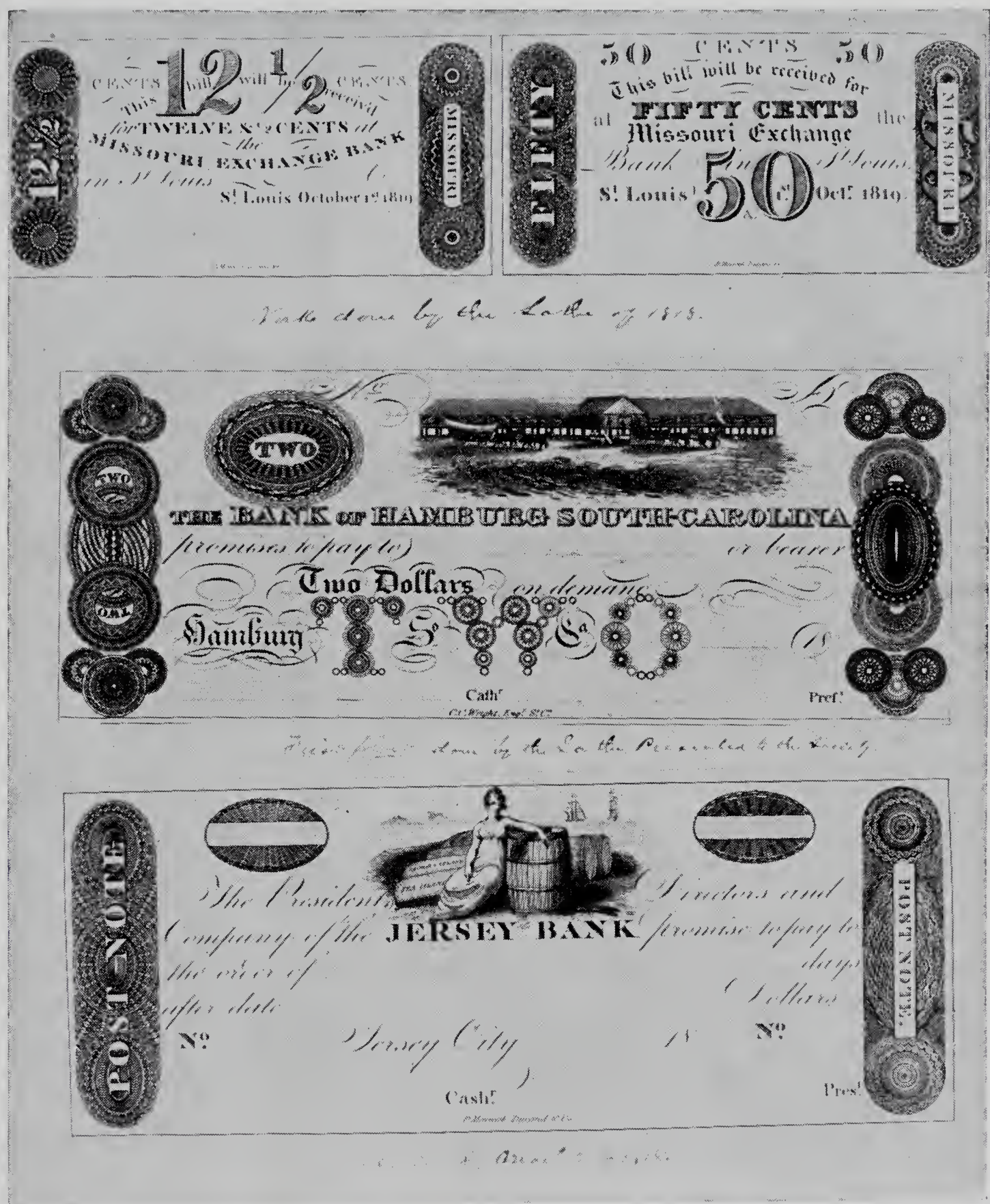
In addition to his "excelling in letter engraving and bank-note work" as referred to by Stauffer, he was also accomplished in portrait engraving. One of his original copper plates, an engraving in stipple of the reverend Hugh Blair, D.D., with the engraved signature *P. Maverick sc. Newark*, has recently become a prized addition to the writer's collection.

It has been learned that a biography of Peter Maverick, with a check-list of his engravings, has been written by Professor S. D. Stephens of Rutgers University, and is scheduled for publication by the Rutgers University Press.

Asher B. Durand, the other partner in this firm, is deserving of a separate article and it is hoped that such may be presented at a later date. At this time we will copy the short sketch of him given in Stauffer:

Durand, Asher Brown

Born in Jefferson, N. J., Aug. 21, 1796; died in South Orange, N. J., Sept. 17, 1886. Durand's father was a watchmaker and in his father's shop he acquired some knowledge of the elementary process of engraving. In 1812 he was apprenticed to the engraver Peter Maverick, and in 1817 he became a partner of his preceptor, under the firm name of Maverick & Durand. The reputation of Asher B. Durand



Courtesy of The New-York Historical Society

A Page of Proof Notes from a Durand Album

With the imprints *P. Maverick, Durand & Co.*, and *C. C. Wright, Engr. So. Car.* References to his lathes in the handwriting of Cyrus Durand.

as an engraver in pure line was established by his large plate of the "Declaration of Independence," after the painting by John Trumbull. His "Musidora," engraved in 1825, was also one of his important plates of this period; and his portrait work has never been surpassed in excellence by an American engraver. For a time he was interested in the business of bank-note engraving; in 1825, in connection with his brother Cyrus Durand, and in the same year he was a member of the firm of Durand, Perkins & Co.

About 1836, A. B. Durand abandoned engraving for the brush and palette, and he soon became as famous as a painter as he had been as an engraver; and to this branch of art he devoted the remainder of his life.

In 1895 the Grolier Club, of New York, published a very full check-list of the engraved work of Asher B. Durand.

It was in October, 1812, when he had just passed his sixteenth birthday, that he was apprenticed to Maverick, then living but a short distance from his home, for a period of five years. Writing of this experience in later years Durand says, "My progress was rapid. I soon surpassed my shopmates, and became the chief assistant of my master."⁽³⁾ So proficient had he become that at the termination of the apprenticeship he was made a partner of Maverick. A number of miscellaneous engravings produced by the firm during this period and signed by P. Maverick are attributed solely to Durand.

This partnership lasted till 1820. It was in that year that he was commissioned by Colonel John Trumbull to engrave his "Declaration of Independence," as mentioned by Stauffer, for the sum of three thousand dollars, half the price asked by James Heath of London. Maverick, being refused a share in the commission by Trumbull, became offended and the partnership was dissolved.⁽³⁾ Durand, then his own master and an independent engraver, spent most of the next three years on this large task, the completion of which in 1823 greatly enhanced his reputation. After this he became increasingly active in bank note work.

Bank notes with the imprint of P. Maverick, Durand & Co. appear to be quite scarce. The specimens we are privileged to illustrate here are through the courtesy of the New-York Historical Society, these being a part of the large collection of bank note and lathe work proofs presented to the Society by Cyrus Durand in 1863.⁽⁴⁾ Some reference will be made later to the latter's contribution to Maverick's bank note technique.

Durand & Wright (1823-1824)

This firm was a partnership between Cyrus Durand, older brother of Asher B., and the engraver Charles Cushing Wright. The firm is not listed in the New York City directories, but one of their specimen cards, which is illustrated here, has the engraved date October, 1823, and a note with their imprint has been seen with the engraved date 1824.* This combination was succeeded by a reorganized company in 1825.

Cyrus Durand was not an engraver with the burin like his brother Asher, but an expert lathe engraver. He was something of a mechanical genius and became noted for his inventions and improvements of ruling machines for bank note work, the most highly developed form of which is known as the geometrical lathe, which he was continually devising, constructing and improving. His long career in the bank note production business would likewise be a fit subject for a separate story. Stauffer has the following to say of him:

Durand, Cyrus

Born in Jefferson, N. J., Feb. 27, 1787; died at Irvington, N. J., Sept. 18, 1868; he was the elder brother of Asher B. Durand. In 1814 Cyrus Durand was in business as a silversmith in Newark, N. J. But he was a most ingenious mechanic, and among his earlier inventions was a machine constructed for Peter Maverick, then of Newark, for ruling straight and wavy lines in connection with bank-note work. This was the first of a long series of improvements and inventions intended for use in the production of bank-notes; and Cyrus Durand is credited with having made the first American geometrical lathe.

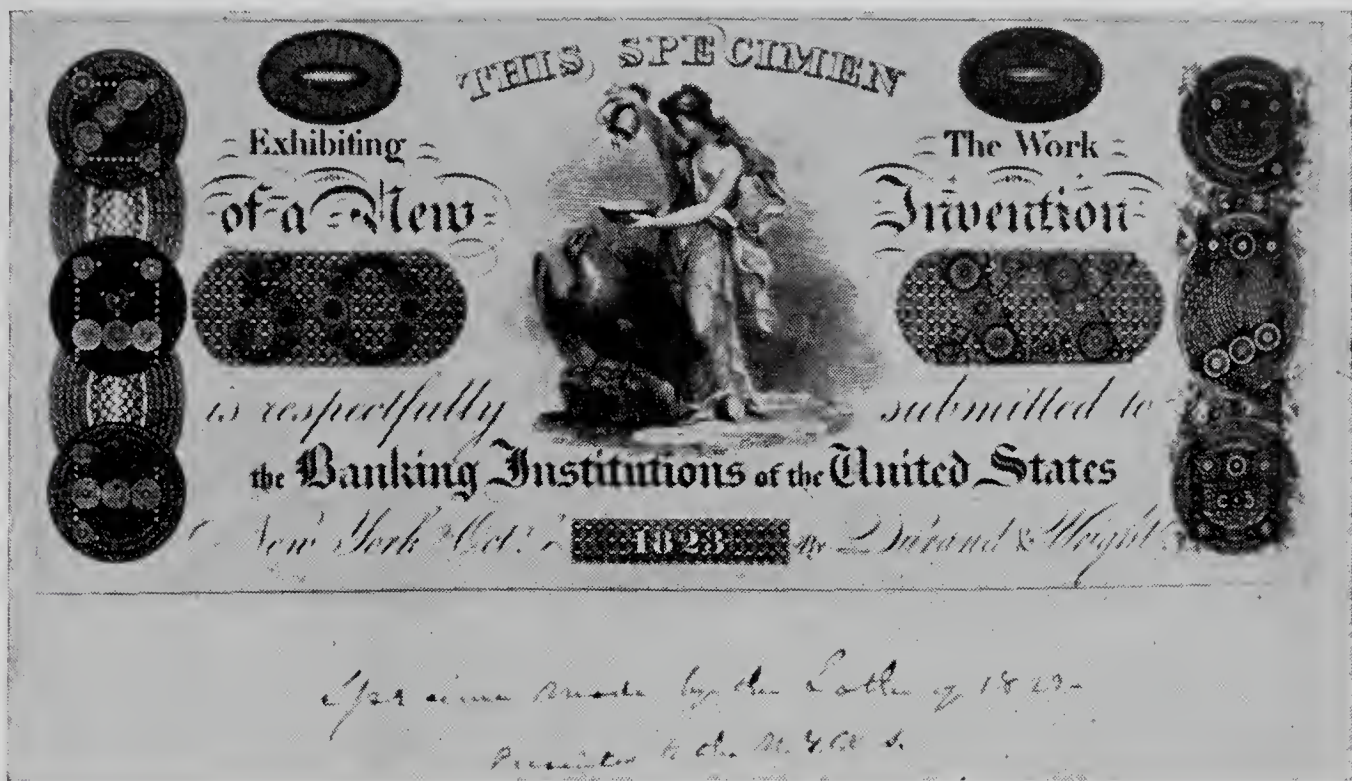
Though not an engraver himself, Cyrus Durand devoted his life to the invention and perfection of machinery used in bank-note work; and his services were so important in this connection that his name can not be omitted from the present record.

Cyrus Durand's last years were in the employ of the National Bank Note Co., organized in 1859, and some of his exquisite lathe work is to be seen on the National Currency notes which this company produced for the United States Government. Before this he was associated with various other bank note engravers, as will be seen in what follows.

Concerning his partner Wright, the record in Stauffer is this:

(3) From "The Life and Times of A. B. Durand," by John Durand, Scribner's, 1894.

(4) For some account of this collection see page 73 of reference (1).



Courtesy of The New-York Historical Society

Specimen Card of Durand & Wright, 1823

With inscription beneath in the handwriting of Cyrus Durand,
 "Specimen made by the Lathe of 1823—Presented to the N. Y. H. S."

Wright, Charles Cushing

Born in Damariscotta, Me.; died in New York, June 11, 1854. Wright was left an orphan at an early age and was adopted by a Charles Cushing, whose name he later assumed. After some service as a soldier in the War of 1812, he settled in Utica, N. Y., and engaged in business as a watchmaker. In 1824 he was associated with A. B. Durand, in New York, in etching, engraving, and making dies for embossed work. Later he became an admirable die-sinker, making the dies for a number of medals awarded by the National and State governments. He was one of the founders of the National Academy of Design in New York in 1826. He was living in Savannah in 1820, and was engraving in Charleston, S. C., in 1824.

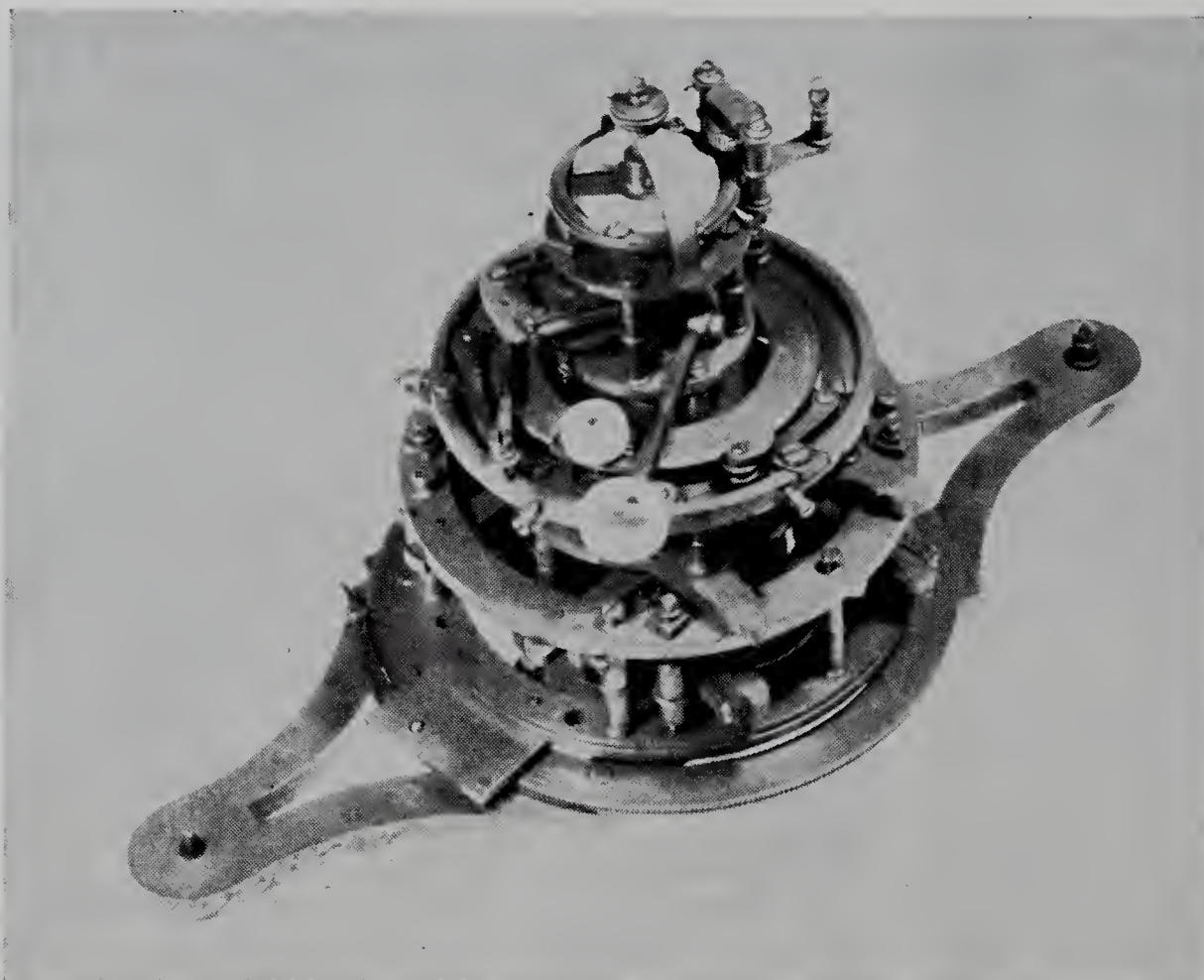
Wright attempted line engraving without much success; his best work is found among his etched portraits.

The imprint on one of the accompanying illustrations out of the New-York Historical Society's Durand collection, *C. C. Wright Engr. So. Car.*, bears out the above reference to Wright's temporary sojourn in the south. Written in ink on the bottom of the album page on which this note is mounted, in the handwriting of Cyrus Durand, is the notation "First plate done by the Lathe presented to the Society." The lathe referred to, and illustrated herein, for the first time we believe, is a very intricate little machine, easily held in one hand, and is something that is indeed worthy of special study. It is still in the possession of the Society and may be seen upon inquiry at the Map and Print Room. It is not at all obvious from a casual inspection how it might have worked, or whether all of its parts are present.

An illustration of a much larger machine labeled "Durand's Improved Geometrical Lathe" is shown in an unsigned article entitled "Bank-Note Engraving in America" in *The Illustrated Magazine of Art*, 1854, Vol. III, as is also a view of his Transfer Press. In the same volume there is found another unsigned article entitled "Cyrus Durand, the Machinist and Bank-Note Engraver," which gives more details of his life and of his inventions than we have seen elsewhere.⁽⁵⁾ From this we quote the following paragraph:

He made, at this time [about 1816 or 1817], for Peter Maverick, of New York, a machine for ruling straight and wave lines for bank notes. With this machine, rude and simple as it was, he opened

(5) Some of this will be found condensed in an article by C. W. Brazer in the *Collectors Club Philatelist*, Vol. 17, No. 4, October 1938, page 287.



Courtesy of The New-York Historical Society

Geometrical Lathe of Cyrus Durand, Model of 1823

Used to engrave the note of C. C. Wright and the Specimen Card in the accompanying illustrations. Now in the possession of the New-York Historical Society.

up a new pathway, and entered upon a useful and honourable career. The next year he made two other machines; one for doing water lines, and the other for making plain ovals. This machine may be properly regarded as the beginning of that series of geometrical lathes by which machine work on bank notes has been carried to a degree of excellence that rivals the rich effect of the turin and pencil.

It is said in this article also that in 1822 "he made a pantograph for reducing ovals for the borders of notes"; and the following additional paragraph will be of interest:

In 1823 he removed to the city of New York, and entered into partnership with C. C. Wright, in bank-note engraving. At that time there were only *five* houses engaged in this work;—one in Hartford, Connecticut, two in Philadelphia, and two in New York. He invented a transferring-machine that year, and by it gave a new impulse to this department of industry. It was said that there was one in Philadelphia, but it was kept a secret. The principles of its structure were entirely different from those of Durand's, as appeared afterwards. The machines of the latter are now in common use.

Still another interesting statement made by this writer is the following sentence: "Before dismissing the geometrical lathe, we may remark that there is only one man living who can work that machine, and that man is Cyrus Durand." Whether this be absolutely true or not, it is certain that he was regarded by his contemporaries as a wizard in this line of endeavor.

That Asher B. Durand engraved or designed vignettes for his brother's firm seems reasonably certain; for the original pencil sketch of the engraved central vignette on the Durand & Wright specimen card is one of those to be seen in an album of such drawings, nearly all signed by him, in the Durand collection of the New York Public Library. (This sketch is reproduced in reference (3), facing page 70.) A closer search would probably reveal some of his signed engravings on Durand & Wright notes.



Courtesy of Frank W. Rosell

A Specimen Sheet of A. B. & C. Durand, Wright & Co., November, 1825

A. B. & C. Durand, Wright & Co. (1824-1827)

As one can guess from the title and from what has been said already, the members of this firm were the brothers Asher B. and Cyrus Durand, and C. C. Wright. The title is found written two ways, rather indiscriminately, the other form being A. B. & C. Durand & Wright. It is assumed that this did not signify a difference in personnel, but of this we are not absolutely sure. On one of their small Specimen Sheets that we have seen (on which both forms of the title appear), owned by Frank W. Rosell, there is the engraved date November, 1825; and on a different one in the Print Room of the New York Public Library there is the date July, 1827. In the New York City directories the company appears first at 59 Canal Street, for 1826/27, and at 50 Wall Street for 1827/28, its last listing. From other sources (which will be quoted further along) the year of its organization seems to have been 1824. It was succeeded by a reorganized company in 1828, as will be seen later.

The change from the preceding company, then, was the addition of A. B. Durand, who, as we have seen, had already been supplying designs and engraved vignettes. Quoting again from the article on Cyrus Durand in *The Illustrated Magazine of Art*, we find the following paragraph bearing on this event:

In 1824 bank-note engraving began a new era. A. B. Durand became a partner, and, as designer and engraver, carried so much taste into the work, as to place the note among the works of the fine arts—a work in which beauty now blends with utility, and that to a degree that makes paper currency an instrument for refining the public taste. At this time, Cyrus Durand invented the geometrical lathe, by which he was able to cut circles and ovals.

Writing about the same time (1852), the bank note engraver W. L. Ormsby refers to "The splendid vignettes of Durand & Co., some of which were designed and engraved by the renowned A. B. Durand, Esq., which so enriched their specimen sheets of Bank Note materials that it is utterly hopeless for any other Artists in the Country to surpass, if even equal them, . . ."(6) The new firm was now supplied with exceptional talent, and judging from the relative number of their proof notes in the New-York Historical Society collection, and from the number of issued notes that are available to collectors, they did a substantial business. At that time this was certainly one of the leading bank note firms in the country.

We will conclude this section with an extract from John Durand's biography of his father relating to this phase of the latter's artistic career.(3) It will be seen that the son did not exactly approve of an artist's wasting his talents on bank note work.

The two brothers, accordingly, were induced by a competent business man to form a co-partnership, under the title of A. B. & C. Durand & Co. (1824). The work of the firm soon surpassed that of similar establishments. All that is here necessary to state, in connection with art, is that the vignettes executed by my father gave fresh impulse to the business. Their subjects, consisting of drawings of antique figures associated with well-known American personages, symbolizing local institutions and pursuits, proved to be novel and 'taking,' as the reader may comprehend by the following examples: Neptune drawn by prancing horses, with a ship under full sail in the background; again, a stalwart mechanic, with a cogwheel at his feet, welcoming Neptune as he comes out of the water to greet him; Archimedes on a cloud lifting the world with a lever, its fulcrum being a supposed American mountain peak, with a canal lock at its base; a pretty female figure representing 'Justice,' a sword in one hand and a pair of scales in the other, with a bust of Washington behind her on a pedestal; Franklin, seated on a chair, in relief against clouds streaked with lightning, and at his feet an open book in which we read 'Franklin's Works. Mind your business'; a graceful female figure holding a flagon and cup, quenching the thirst of the American eagle; another holding a torch which illuminates the globe; Hercules slaying the Hydra; also the Laocoon, of doubtful business meaning, but all in honour of banks and every sort of occupation. More familiar with antique art than any of his co-designers, his vignettes exhibit a wide range of fancy, with a

(6) From page 69 of "A Description of the Present System of Bank Note Engraving . . .," by W. L. Ormsby, 1852.

TERMS FOR THE
ENGRAVING AND PRINTING
OF BANK PLATES,
BY A. B. & C. DURAND & WRIGHT.

ENGRAVING.

For a Copper-plate containing four notes with the ordinary amount of work, - - - - -	\$ 250
A Steel-plate with ditto. - - - - -	600
A half plate on Copper, - - - - -	150
A quarter plate do. - - - - -	75

In the above estimate, the printing of the plates is required, when not printed by ourselves there will be an additional charge for Engraving.

PRINTING.

A plate containing four notes, for 1000 impressions, - - - - -	\$ 20
A half plate, do. - - - - -	20
A quarter plate. do. - - - - -	15
Number of fair impressions warranted from a Copper-plate, 6,000	
do. from a Steel-plate, 30,000	

For Retouching plates on Copper or Steel, half the original cost.

Second wear, warranted from Copper 5,000 impressions.	
do. from Steel, 20,000 do.	

N. B. For extra Vignettes or Portraits, there will be an additional charge. The above number of impressions will be warranted, only when printed by ourselves.

Courtesy of The New-York Historical Society

Statement of Prices Charged by A. B. & C. Durand & Wright

certain degree of grace and elegance in the figures which, appealing to natural instincts for beauty, made them attractive to the most practical minds. One of my father's correspondents had written to him that 'Bank officers want something serious on their notes'; while another adds, 'Bank presidents say that they have never seen anything like them.' The Chemical Bank of New York orders a plate with the portrait of Van Buren, then President of the United States, together with the figure of a chemist in a laboratory, both for the margin of a bank-note, with an eagle for the vignette; in reporting this order to my father, who was out of town, his partner writes that the president of the bank desires 'to have the eagle present a ferocious, spirited aspect; "I want you," he says, "to tell Durand to give him the real steel-trap look."' About ninety of the originals of these vignettes have been preserved, and whoever looks at them cannot but regret that delicate art of this description should have been bestowed on productions of so little account. But they were remunerative, and may be considered in the same light as the fine art of old time bestowed on the decoration of armour, jewelry, and ecclesiastical utensils.

(To be continued.)

Hawaii Notices our Journal

The Honolulu Advertiser, Stamp News page, ably edited by Maj. James T. De Voss and Thurston Twigg-Smith, on February 12, 1950, included the following kind words.

"ACCORDING TO Scott's an essay is a design submitted in stamp form but not necessarily accepted for issuance. A proof is a trial printing of a stamp made from the original die or the finished plate. Every specialized collection should include essays and proofs. The story of stamps is not complete without them.

The Essay Proof society was organized in 1943 among the serious collectors and students who include essays and proofs in their collections to show historically and chronologically the finest and most carefully made impressions with which they may compare the quantity production of stamps.

This society publishes quarterly an illustrated JOURNAL edited by Clarence W. Brazer which compares favorably with the finest specialized publications ever printed. The July, 1949, issue devoted 10 pages to the essays and proofs of Hawaii. Information of the society and journal may be secured from Brazer, 415 Lexington Ave., New York 17, N. Y."

The Three Score Years and Ten Club



Reading left to right: seated are, Jacob Glaser, Eddie Elkins, Clarence Brazier, John Britt, Richard Bohn, Harrison Haverbeck, Henry Goodkind; standing, George Wray, Julian Blanchard, Albert Higgins, Steve Rich, Max Esternaux, Martin Englehardt, Falk Finkelberg, Edmund Queyroy, Edith Fisher, Sol Altmann, Tom Morris, Julian Gros, Harry Konwiser. Others present who arrived after the photo were Alan Fernald, Howard Lehman, Hans Zervas and Franklin Bruns.



Officers of the Collectors Club

Edward Elkins, Treasurer; John Britt, Vice President; Richard Bohn, President; Clarence Brazier, Past Governor; and Harrison Haverbeck, Secretary.

A spontaneous surprise Septuarian birthday party was given to Dr. Clarence Brazier at Victor's Restaurant, East 35 St., New York, prior to the meeting of the Collectors Club on the Ides of March. The old Roman Ides occurred on the thirteenth of eight months of the year but in the other four, including March, it fell on the fifteenth. The editor's birthday actually is on the thirteenth, so the surprise was greater. The *Western Stamp Collector* recalls that a similar birthday party was recently given to Harry M. Konwiser, who is the first member of a Three Score Year and Ten Club, Clarence being the second.

The party was arranged on the "spur of the moment" by John Britt, who acted as toastmaster. Among those present at the head of the table were five members of the Board of Governors of the Collectors Club. Clarence was honored by presentation of the Club's Certificate for Services to Philately. Others present are also members of the Essay Proof Society, of which he was the founder. The whole group presented the guest of honor with a very fine walrus brief case and a beautiful bon-bon dish for his wife. Several telegrams were received from those unable to be present and other friends wrote letters and sent cards of congratulations, which added to Clarence's happiest birthday.

Errata

In JOURNAL No. 25, page 26 under S. Allan Taylor, third line, change "*Collectors Club Philatelist* for June, 1949" to read "October, 1948, page 9."

U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL 25, page 34.)

Progress of Women Issue

Three Cents—Issued July 19, 1948



959E-A. Rejected Essay

Elizabeth Stanton, Lucretia Mott

One Rejected Design.

Designer—Victor S. McCloskey, Jr.

Engravers—Portraits, C. T. Arlt.

Frame, lettering and numerals, J. S. Edmondson.

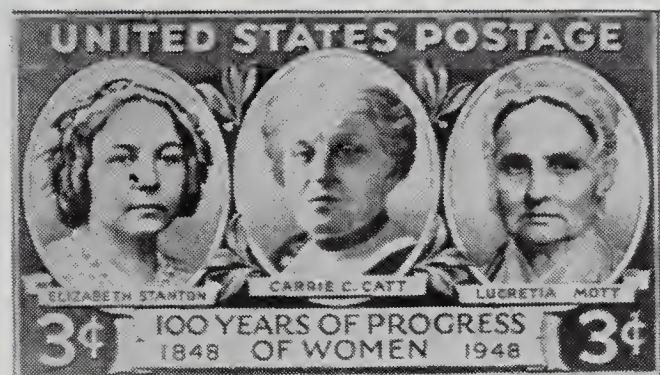
Design Essayed May 27, 1948 to J. M. Donaldson, P.M.G.

Model Approved June 1, 1948 by J. M. Donaldson, P.M.G.

Die Proof Approved July 23, 1948 by J. M. Donaldson, P.M.G.

Source of Design

Photograph of Elizabeth Stanton furnished by her granddaughter, Mrs. Nora Stanton Barney; of Carrie Catt furnished by her grandniece, Miss Rube Linn and of Lucretia Mott, furnished by Mrs. Robert Adamson, Chairman, Committee on Pioneers of the Woman Movement.

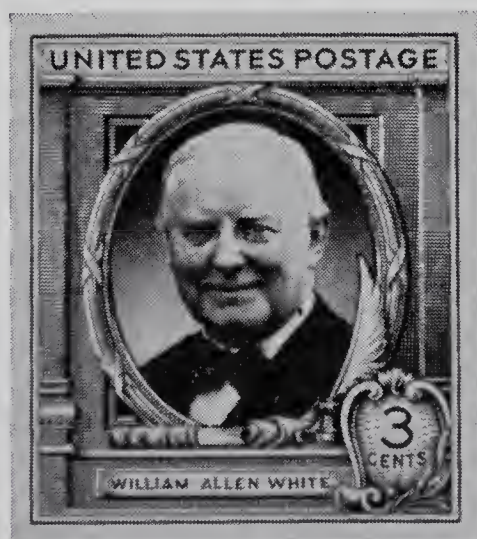


959E-B. Accepted Model

Elizabeth Stanton, Carrie C. Catt,
Lucretia Mott

William Allen White Issue

Three Cents—Issued July 31, 1948



960E-A. Accepted Model, William Allen White

No Rejected Designs.

Modeler—C. R. Chickering, from the Famous Americans Series, Author Group—
design of 1940 by William A. Roach.

Engravers—Portrait, C. R. Brooks.

Frame and symbol, C. T. Arlt and lettering "U. S. Postage" transferred
from the original Famous Americans Series, Authors Group die to this
die originally engraved by William B. Wells.

Name, A. W. Christensen.

Design Essayed July 6, 1948 to J. M. Donaldson, P.M.G.

Model Approved July 7, 1948 by J. M. Donaldson, P.M.G.

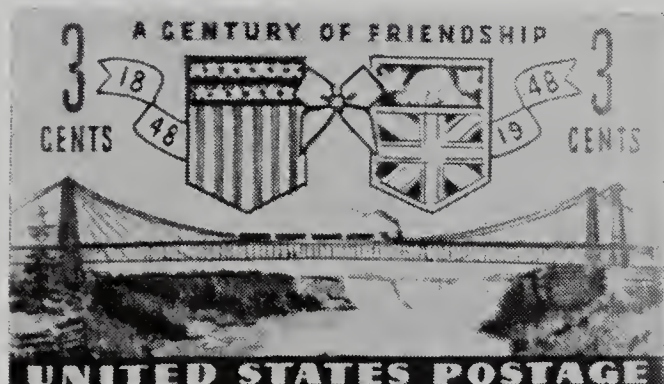
Die Proof Approved July 13, 1948 by V. C. Burke, Acting P.M.G.

Source of Design

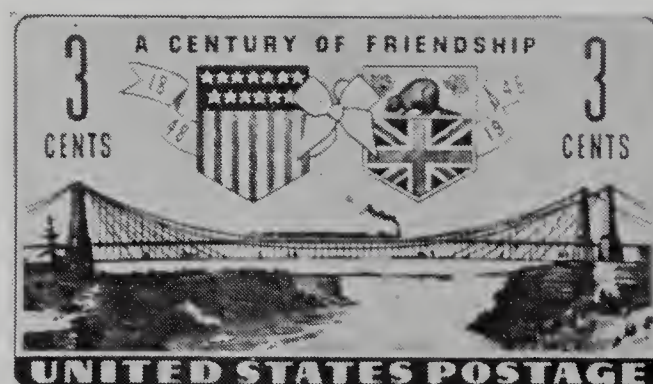
Photograph furnished by son, William L. White.

United States-Canada Friendship Issue

Three Cents—Issued August 12, 1948



961E-A. Original Sketch
Niagara Railway Suspension Bridge



961E-B. Rejected Model Essay
Niagara Suspension Bridge



961E-C Accepted Model, Niagara Railway Suspension Bridge

One Rejected Design.

Designer—Leon Helguera.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, G. A. Gunderson.

Frame, lettering and numerals, J. S. Edmondson.

Design Essayed June 29, 1948 to Joseph J. Lawler, Acting P.M.G.

Model Approved June 30, 1948 by Joseph J. Lawler, Acting P.M.G.

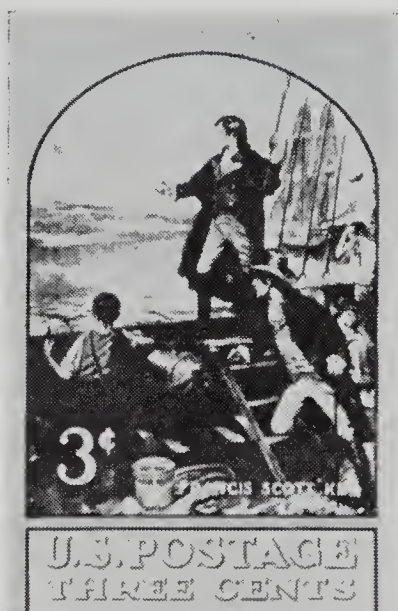
Die Proof Approved July 12, 1948 by Vincent C. Burke, Acting P.M.G.

Source of Design

A drawing by Leon Helguera, New York City.

Francis Scott Key Issue

Three Cents Issued August 9, 1948



962E-A. Rejected Essay,
Francis Scott Key at Fort McHenry



962E-B. Rejected Essay,
Francis Scott Key at Fort McHenry



962E-C. Rejected Essay
Francis Scott Key at Fort McHenry



962E-D. Rejected Essay,
Francis Scott Key and American Flag
of 1814



962-E-E. Rejected Essay,
Francis Scott Key and American Flags
of 1814 and 1948



962-E-F. Accepted Model,
Francis Scott Key and
American Flags of 1814 and 1948

Five Rejected Designs.

Designer—Victor S. McCloskey, Jr.

Engravers—Portrait and Vignette, R. M. Bower.

Frame, lettering and numerals, J. S. Edmondson.

Design Essayed March 12, 1948 to J. M. Donaldson, P.M.G.

Model Approved March 15, 1948 by J. M. Donaldson, P.M.G.

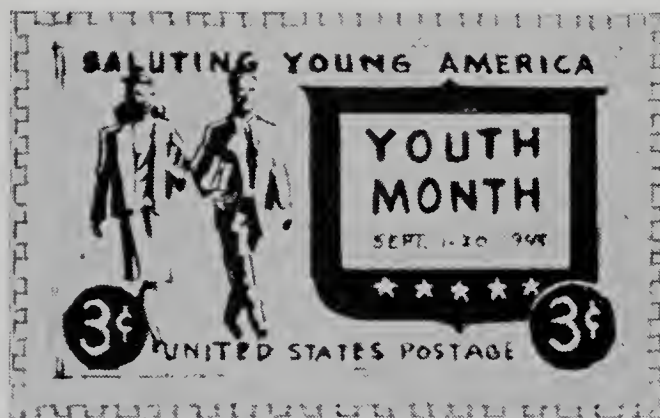
Die Proof Approved June 1, 1948 by J. M. Donaldson, P.M.G.

Source of Design

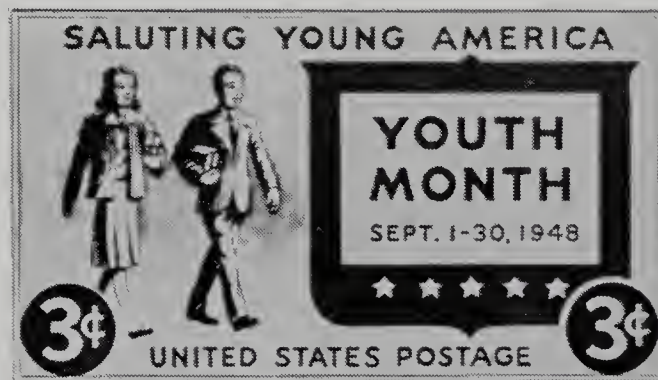
Photograph of Francis Scott Key from a brochure entitled: "Preservation of the Residence of Francis Scott Key, by F. Regis Noel, President of Columbia Historical Society, 1944-47. The remainder of the design was a drawing by Victor S. McCloskey, Jr., influenced by other material furnished by the Columbia Historical Society.

Salute to Youth Issue

Three Cents—Issued August 11, 1948



963E-A. Original Sketch
Girl and Boy Carrying Books



963E-B. Accepted Model
Girl and Boy Carrying Books

No Rejected Designs.

Modeler—Victor S. McCloskey, Jr.

Engravers—Vignette, M. D. Fenton.

Ornamental frame and shield, lettering and numerals, J. S. Edmondson.

Design Essayed July 6, 1948 to J. M. Donaldson, P.M.G.

Model Approved July 7, 1948 by J. M. Donaldson, P.M.G.

Die Proof Approved July 19, 1948 by J. M. Donaldson, P.M.G.

Source of Design

Sketch prepared by a committee of film colony artists and submitted to the Post Office Department by Gael Sullivan, Executive Director, Theatre Owners of America.

(To be continued.)

H. R. Harmer, Inc., Auction Hours

Starting with their auction of March 27th, and until further notice, the New York sales of H. R. Harmer, Inc. will commence at 4.30 p. m. instead of at 2.00 p. m.

The situation is that noise caused by the construction of a building next door is preventing the satisfactory conduct of the sales and the "wear and tear" on both the auctioneer and the buyers has reached the point where it is really annoying. They believe, therefore, that the new hour of 4.30 p. m. will prove more advantageous to all. Sandwiches and coffee will be served and the sales should, on an average, not extend beyond 7.00 p. m.

Switzerland

Its Essays and Proofs

Addenda

By George W. Caldwell, E. P. S. 318

(Continued from Journal No. 25, Page 39)

Walter Tell, 1907-34

Three previously unrecorded proofs in this group have become available for listing. One of these, in the 1907 (?) Welte Original design (Scott's design A23), consists of the 2 Centimes denomination typographed in olive-yellow on medium weight chalky paper. The example seen is a block of six, two wide by three high, perforated $11\frac{3}{4}$, the normal gauge for Swiss typographed stamps of this period.

This block presumably is from a special printing used in the preparation of souvenir booklets for distribution to members of the Federal Council, the Federal Museum and to other officials. Such souvenirs are known to have been issued circa 1907.

A 3-Centimes value of the same design is typographed in light brown on watermarked granite paper. The example examined consists of two impressions on the obverse side and one on the reverse, this latter forming a printed-on-both-sides variety. The misalignment of the two impressions on the obverse side indicates that they were individually printed; hence they are *die* proofs.

Certain characteristics of this composite proof preclude its having been pulled from the engraved die or even a secondary die. It is easier to conclude that an electrotpe cliché was used. If this conclusion be correct, then one is faced with the problem of discovering the reason for such cliché of the 3-Centimes denomination in this design. The stamps were printed from homogeneous electrotpe plates, and there was no need for this value on postal stationery. All conjecture by the author produces negative results. The matter remains clouded.

The third example of these unlisted proofs is a plate impression in dark gray typographed on watermarked, granite, stamp paper and perforated $11\frac{3}{4}$. It is in the Type III Welte Modified design (Scott's design A26).

Proofs

1907 (?) Plate impression typographed in Federal Mint on medium weight, chalky paper; perforated $11\frac{3}{4}$.

No. 477. 2 Centimes, olive-yellow (126P)

1907 (?) Die (Cliché) impression on white, wove, watermarked granite paper (red and blue fibers); imperforate.

No. 478. 3 Centimes, light brown (127P2)

Trial Color Proofs

1911 (?) Plate impression typographed in Federal Mint on white, watermarked, granite paper (red and blue fibers); perforated $11\frac{3}{4}$; machine gummed.

No. 479. 5 Centimes, dark gray (157P6).

Helvetia Bust, 1907-14

The late Charles L'Eplattenier (1874-1946) who essayed the design for this issue

* Inserted by the author.

was a noted landscape artist. He also enjoyed a high reputation in sculpture. His experience with miniatures, on the other hand, would seem to have been somewhat limited, a probability that is suggested by several essays in the author's collection.



Fig. 86



Fig. 87



Fig. 88



Fig. 89



Fig. 90

The etched die essay (Fig. 86) of the uncompleted design was made, no doubt, in order that L'Eplattenier could obtain an idea of the general balance of the design when reduced to stamp size, it being more or less obvious that the artist was preparing his drawing on an enlarged scale. Photographs of four completed drawings reduced to stamp size (Figs. 87-90 inc.) add further support to the author's opinion that L'Eplattenier lacked experience in designing miniatures.

An example of the artist's meticulousness is seen in a study of the hand (Fig. 91). This is a pencil drawing in considerable detail even though on the stamps as issued this portion of the design is somewhat insignificant.

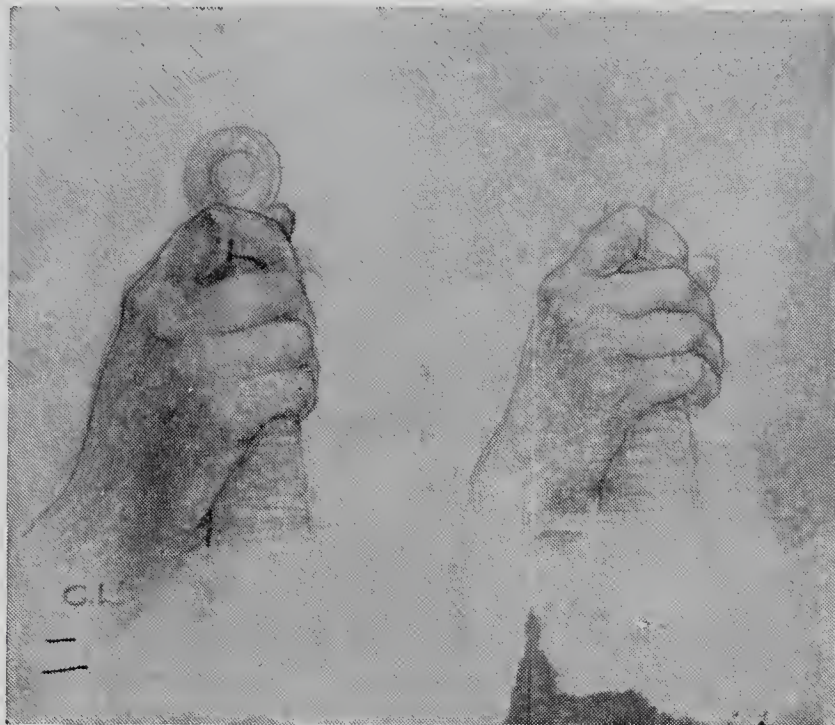


Fig. 91

The Dies

Based on authoritative documentation, the author stated in the original text⁽⁶³⁾ that “engraved dies were ordered from Albert Geel of La Chaux-de-Fonds, but these were never used.” While this statement is correct in a certain sense, progress essays subsequently acquired show that the Geel die—apparently only one was made—played a very definite role in arriving at the final printing plates.

These essays may or may not include all the changes but they do indicate the type of changes and the methods used.



Fig. 92

A high-relief laydown of the original engraved die, (it is assumed Geel engraved the original in intaglio) is shown in Figure 92. This die or perhaps a duplicate was trimmed to show two frame lines (Fig. 93). A further trimming shows one frame line. (Fig. 94). An intaglio laydown of the two-frame die was altered by extending the background lines in the vicinity of the figures of value (Fig. 95).

These changes failed to meet the approval of the responsible authorities, and one might imagine that at this stage in the progress of developing the final design Henzi & Co. were called in on the job.

(63) See JOURNAL No. 12, page 236.



Fig. 93



Fig. 94



Fig. 95



Fig. 96

Figure 96 illustrates a high relief, photo-etched die essay. This is the same as the Geel engraving except that the figures of value have been blotted out and the Helvetia legend altered. Obviously, in producing this die, a photo-enlargement of the Geel engraving was made, and after being touched up to reflect the design changes was used as the subject in photo-etching the die.



Fig. 97

The final design changes appear to have been suggested by a composite essay (Fig. 97) which possibly was prepared by Albert Geel, the engraver who made the original die. This consists of two impressions from the Geel die mounted on the reverse side of Geel's calling card. The essay on the right was altered by pencil and erasure, and in this altered form resembles the finally approved design.

As mentioned in the original text, Henzi & Co. photoetched the brass printing plates, the method used undoubtedly being the same as that used in producing the etched die (Fig. 96).

Essays

1905-07. Etched die impression of uncompleted essay by Charles L'Eplattenier; white unwatermarked paper; figures of value in pencil.

No. 480. 10 Centimes, blue (Fig. 86) (129E-I2).

1905-07. Photographic reductions (stamp size) of original drawings by Charles L'Eplattenier.

No. 481. 10 Centimes (Fig. 87) (129E-J2).

No. 482. 10 Centimes (Fig. 88) (129E-K2).

No. 483. 15 Centimes (Fig. 89) (131E-D2).

1905-07. Study of the hand; pencil drawing on buff drawing paper by Charles L'Eplattenier.

No. 485. Study (Fig. 91) (129E-F).

1905-07. Die essays by Albert Geel; white unwatermarked paper except where otherwise noted.

Thick Frame Line

No. 486. 15 Centimes, wine red (Fig. 92) (131E-F2).

Two Frame Lines

No. 487. 15 Centimes, dark red on card (131E-Ga2).

No. 488. 15 Centimes, blue (Fig. 93) (131E-Gb2).

No. 489. 15 Centimes, brick red (131E-Gb2).

No. 490. 15 Centimes, brown (Fig. 94) (131E-Hb2).

One Frame Line

No. 491. 15 Centimes, carmine on red card (Fig. 95) (131E-Ia2).

No. 492. 15 Centimes, red (131E-Ib2).

No. 493. 15 Centimes, blood red (131E-Ib2).

1905-07. Etched die essay probably by Henzi & Co., of Bern. Denomination blotted out; white paper except where noted.

No. 494. Carmine on card (Fig. 96) (129E-Ga2).

No. 495. Brick red on paper (129E-Gb2).

No. 496. Dull red on paper (129E-Gb2).

1905-07. Composite essay, probably prepared by Albert Geel.

No. 497. Fig. 97. See text.

Proofs

1907 (?*) Plate impressions, typographed in Federal Mint; white coated paper; perforated 11 $\frac{3}{4}$. Special printing prepared for distribution, in souvenir booklets, to government officials, etc.

No. 502. 12 Centimes, ochre (130P).

No. 503. 15 Centimes, red-violet (131P).

Trial Color Proofs

1907. Plate impressions, typographed in Federal Mint; white unwatermarked paper; imperforate.

No. 498. 10 Centimes, carmine (129P).

No. 499. 10 Centimes, pale brown (129P).

No. 500. 12 Centimes, black (130P).

No. 501. 12 Centimes, pale red (130P).

Modified Design

The results obtained by research into the production of the L'Eplattenier Original (Scott's design A24) aided by the acquisition of some factual essays, prompted the author to examine more critically the stamps of the Modified Design (Scott's design A27) with the view to elaborating on the discussion given in the text of the original portion⁽⁶³⁾ of this monograph.

That the nickel electrotpe printing plates for all three denominations were developed from Geel's original steel die is obvious, and it has been recorded⁽⁴⁾ that this die was used directly in manufacturing the printing plates for the 10 Centimes value. Presumably, the method was similar to that used in producing the Standing Helvetia plates⁽⁶⁴⁾.

Nickel electrotpe plates used for the other two values were processed by means of etched brass. The record is not clear as to whether these were single dies or multiple-etched plates. However, the Geel engraving was used and most likely photographed and then retouched to give effect to the changed denominations. One presumes that these brass plates (or dies) were used to produce lead matrices on which the nickel subsequently was electroplated.

Proofs

1909 (?*). Die impressions, typographed in Federal Mint on various mediums, imperforate.

No. 504. 10 Centimes, pinkish-red, medium paper (144P2a).

No. 505. 10 Centimes, carmine-red, thick paper (144P2b).

No. 506. 10 Centimes, light red, thin card (144P2c).

No. 507. 10 Centimes, dark red, medium buff card (144P2d).

No. 508. 10 Centimes, dark red, white wove paper (144P2e).

No. 509. 10 Centimes, dark red, coated paper (144P1a).

No. 510. 10 Centimes, dark red, dull side of coated paper (144P1b).

No. 511. 10 Centimes, dark red on issued postal card (144P1c).

(To be continued.)

⁽⁴⁾Zumstein, E.—Handbuch über die Briefmarken der Schweizerischen Eidgenossenschaft—Bern, 1924

⁽⁶⁴⁾See JOURNAL No. 10, page 87 et seq.

H. R. Harmer Annual Resume

The 24th Annual Resume of the H. R. Harmer Stamp Auctions in London, New York and Sidney for 1948-49 has been recently distributed. The London offices have held their 2000th Sale in thirty years and the New York Office its 500th Sale, during the past year. Outstanding prices realized at sales during the past season are reported by countries, and important items are illustrated. Many essays and proofs are included in the list of realizations, but most of them have been reported in the "Reports of Auction Sales" in this JOURNAL, as this firm sends us all lists of prices realized. Copies may be obtained from H. R. Harmer, Inc., 32 E. 57th St., New York 22, N. Y.

Canal Zone Gold Rush Centennial Stamp Designer

Meade Bolton, Architect for public buildings in the Panama Canal Zone for the past thirty years, designed the 1949 Canal Zone Gold Rush Centennial series of four pictorial stamps, and other Canal Zone postage stamps.

U. S. POSTAL CARD ESSAYS AND PROOFS

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

By Clarence W. Brazer, D.Sc.

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(Continued from JOURNAL No. 22, page 98.)

Addenda

Note—All italics used are editorial by the Author for emphasis.
Essay and Proof numbers are based on Scott's U. S. Catalogue.

The UX5S SPECIMEN card illustrated in JOURNAL 22, page 98, is from a new die for UX5 made by the Bureau of Engraving and Printing, July 18, 1881. On the original die I notice that the stem at the lower extreme left touches a straight edge tangent to the bottom of the two fasces rods and the stem at the extreme lower right. In the new die this left stem is about 5mm shorter. On the new die the shadow of the right vertical stroke of N in ONE is wider, filling the space next the central line between N and E on the original die. On the new die there are fewer dots under the eye than on the original die. On the new die the oval disks at the bottom of the fasces are practically solid, whereas on the original die there are four horizontal lines. The shadow under the right axe blade on the original die is formed by two lines, whereas on the new die these two lines form one shadow line.

In JOURNAL No. 22, page 98, the UX5a to UX5e are varieties of the issued cards.

The 1879 Two Cents International Card UX6

The Convention of the Universal Postal Union, held in Paris in June, 1878, requested the issuing of International Postal cards, to be used for communications addressed to countries which belonged to the Universal Postal Union, but not for communications addressed to countries which did not belong to the Union. The 1877-1881 U. S. postal card contract was then held by the American Phototype Company of New York.

The report of the Postmaster General for the year ended June 30, 1879 made under date of November 1879, states: "The Department has not yet been able to issue the International Postal Cards of two cents, because of the plates only having been finished a few days ago by the Bureau of Engraving of the Treasury Department. The contractors however are ready to commence making them so that they may be circulated before the first of January."

Post Office Department
Office of the Third Assistant
Postmaster General

Washington, D. C., December 15, 1879.

The attention of the Postmasters is drawn to the fact that the Department is now prepared to fill demands for International Postal Cards, requested by the Paris Convention of June, 1878, to be used for communications, addressed to countries which belong to the Universal Postal Union. These cards cannot be used for communications addressed to countries which do not belong to the Union, but they may be used in the United States instead of the domestic card of one cent.

It must be well understood that these cards are not the double cards or postal cards with paid replies, authorized by the Act of the recent Congress. They are mere cards of a two-cent value, the fixed price of the cards exchanged between the countries of the Postal Union, of the same color and size of the paper as in the ordinary card, containing the following inscription in blue: "Universal Postal Union, United States of America," with the same words in French. The stamp is found on the upper right side, representing the Liberty head, surrounded by a circle carrying the words: "Postal Card" with the denomination. The entire stamp is surrounded by a simple border.

The Department has not yet decided upon the issuance of the double card or "Paid Reply" card.

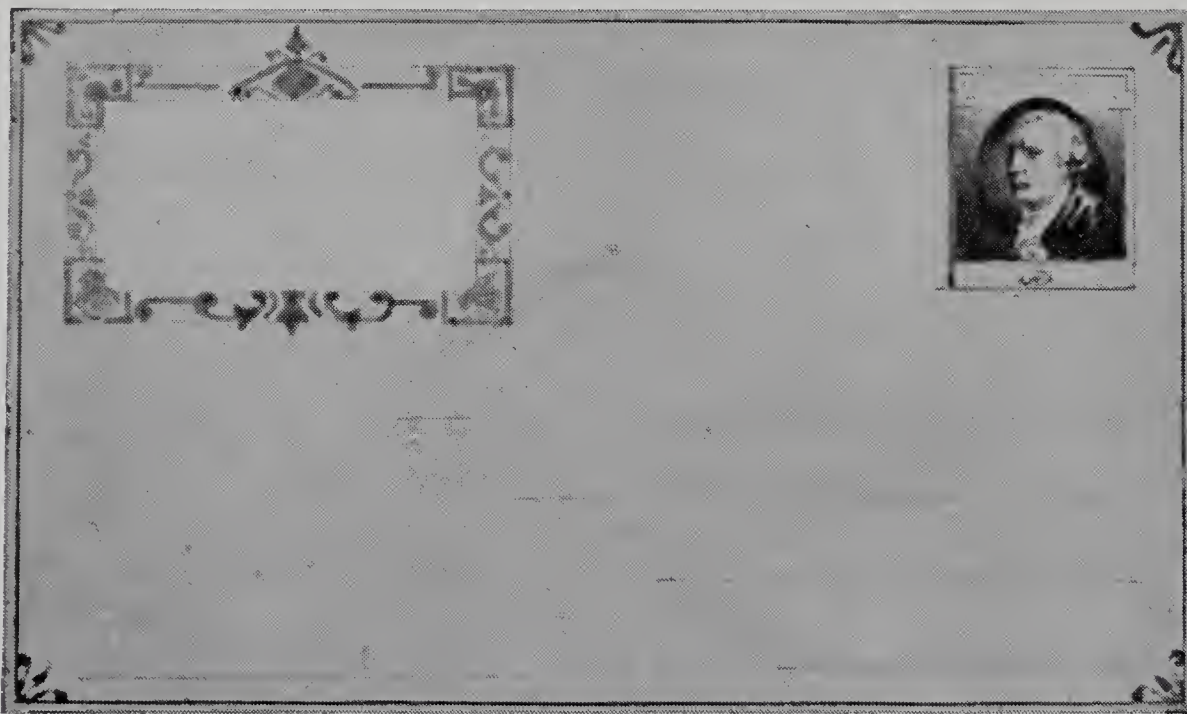
In requesting the International cent cards, Postmasters must employ the same blank forms which are used for the ordinary types.

(Signed) A. D. Hazen

Third Assistant Postmaster General.

It is important to note that during the existence of the contract with the Morgan Envelope Company (1873-1877), a postal convention was agreed upon by the United States, Canada, Newfoundland, Germany and Switzerland, regulating the price of postal cards at a rate of 2 cents each, post-paid by the sender, which rate was to be for the United States by the addition of a one cent stamp plus a printed stamp on the card. This is the only case where the cards could receive the addition of anything whatsoever.⁽¹⁾

Essays



UX6E-A

UX6E-A. Two Cents.

Size of stamp design 20.5 x 24mm.

Size of thin pencil border line 130 x 77mm.

- a. Drawing in lead pencil with light wash within the border of card except in the ornamental tablet, with ivory black water color also on stamp design and thick gray white water color on border of card and ornamental border of the tablet. On artist's water color board .043" thick, 167 x 137mm. (Unique).

69 o/5 black

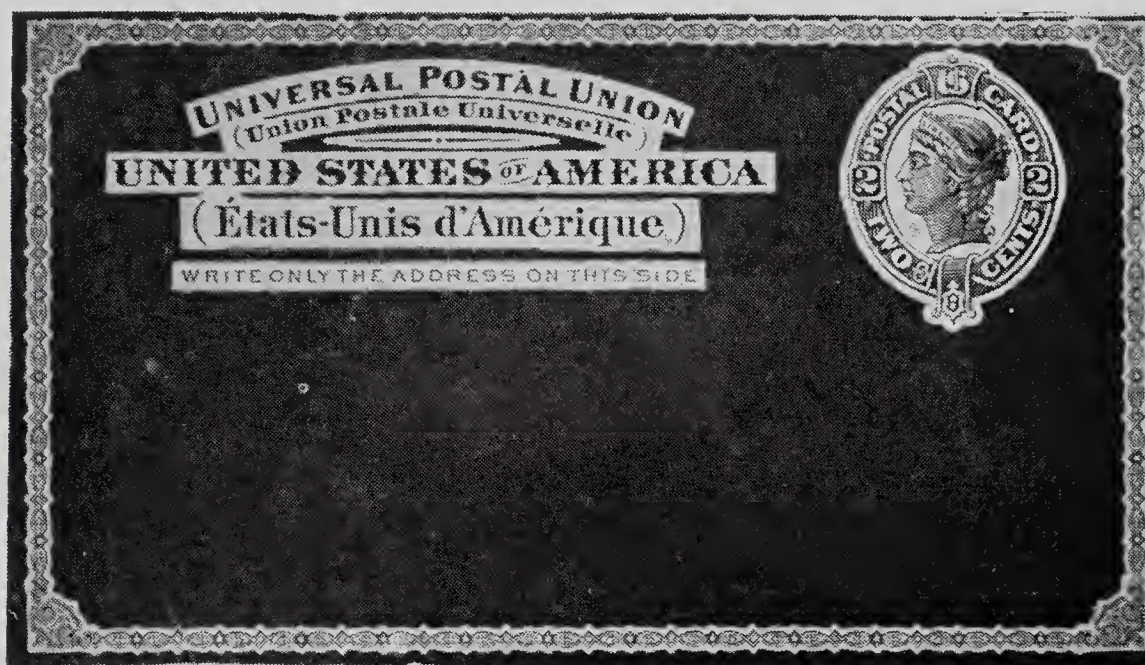
Whether the essay here illustrated was made in contemplation of the first U. S. two cents postal card is not known. However, it is pencil lettered at the top and bottom of the stamp "U. S. POSTAGE" "TWO 2 CENTS." It has a border about the face of the card with ornaments in the corners, both of which features were on this card when finally issued, hence it is tentatively assigned as an essay for UX6.

⁽¹⁾Translated by Dr. D. D. Berolzheimer, from the French edition by J. B. Moen, Bruxelles, of *The Postage Stamps of the United States of America*. Second Part by John K. Tiffany.

Attention is directed to three two cents "Postal Message" drawing essays given numbers UX1E-J, K and L, as illustrated in JOURNAL No. 4, pages 224 and 225. They each depict a stamp with a Liberty head, but none of these three have a border about the face of the card. There is no known definite evidence that they were essayed in 1872 by the Continental Bank Note Co. who, however, from the correspondence as quoted, apparently then did essay some designs. It is quite possible that these three drawings may have been for the 1879 two cents card, although all five drawings UX1E-J to N are by the same designer.

The Postmaster General's report of 1899 states that the plates from which this first U. S. International postal card was printed were made by the Bureau of Engraving of the Treasury Department. The issued design was probably relief engraved on steel, as some of the lines on the essay illustrated have very fine ends that almost disappear on the proofs, and are missing on the issued cards. The die essay here illustrated was printed before the plain surface of the die, outside the engraving, was deeply routed out.

By Bureau of Engraving of the Treasury Department



UX6E-B

Size of design as on the issued card.

a. Die essay of incomplete engraving. On soft white wove paper .002" thin 127 x 73mm. (1 known)

69 o/5 black

Trial Color Die Proofs

UX6TCa. On 19 f/2 dull faint y-o-yellow opaque faintly clouded smooth card .012" thick, 131 x 72mm. (2 or 3 of each known, some with Essay written on face)

1 b/1 dim light red	45 m/0 dusky b-g-blue
1 b/2 dull light red	94 l/1 dim v. dark blue
3 h/1 dim. m. deep o-red	59 i/2 dull deep violet
7 i/1 dim deep r-orange	61 i/4 smoky deep v-r-violet
35 m/1 dim dusky green	69 o/5 black
37 i/1 dim deep g-b-green	

One of these 35 m/1 dim dusky green trial color cards has been seen with a 34 mm circular blue receipt stamp "A. D. HAZEN 3rd Asst. P.M.Genl./Washington, D. C." surrounding a clock with numerals in circle and "P - M/APR 18 188? / FORWARDED" below. In mss. on the back is "W E 3".

Normal Color Proof

UX6P. 45 l/1 dim v. dark g-b-blue.

This exists with black ink "Essay" in mss. on the face similar to that on several trial colors.

UX6TCb. On 17 f/1 dim faint y-y-orange vertically laid clear card .010" thick, 130 x 77mm. Card seen has pen crosses with lines about 20mm long on the stamp and two pen crosses on the face where the address is written.

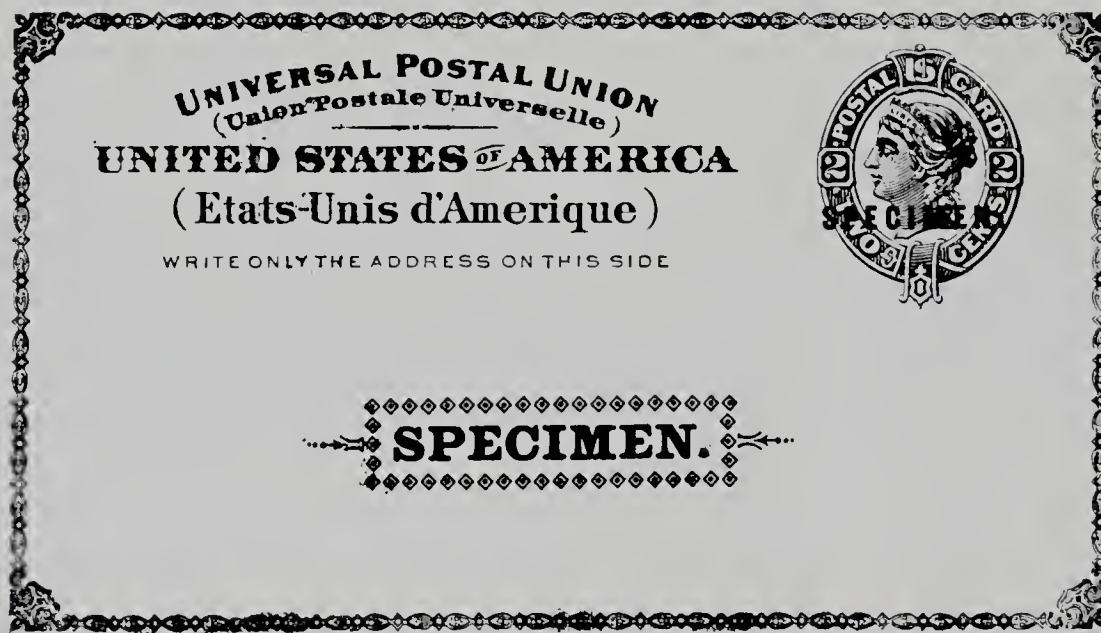
69 o/5 black

Specimen Cards

December 13, 1879.

UX6S-M. A blue issued card exists with "Specimen" in manuscript and with a violet-red 28mm circular chain postmark "U. S. Postal Card Agency/ Holyoke, Mass./ Dec./13/1879." These postal cards were printed by the Parsons Paper Co. of Holyoke, Mass.

UX6S-E. Another blue issued card exists with a violet-red rubber handstamp "Specimen" 33 x 5mm below the stamp. (Scott's Type E)



UX6S-J

UX6S-J. A third blue issued card has "SPECIMEN" 20 x 2.5mm printed in black over the stamp and "SPECIMEN" 35 x 3.75mm in a rectangle of squares set diagonally with end ornaments 55 x 10mm, printed in black on the face.

The Issued Cards

December 15, 1879

The issue card is similar to the proof 45 l/1 dim v. dark b-g-blue.

(To be continued.)

Reason for Die Varieties in the Photogravure Process

The Philatelic Magazine, London, for May 27, 1940 has a short leading article by Gordon Ward, M.A. on this process used for many modern postage stamps. Those interested will find it very instructive.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgways Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/I which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C—Canceled
E—Essay
P—Proof
TC—Trial Color proof
N—Normal color proof
S—Specimen overprint, plus type
A, etc.
v.—vertical reading up
h.—horizontal
d.—diagonal lower l. to upper r.
t.—top
b.—bottom
c.—center

l.—left
r.—right
1—die print large margins
2—die print small margins
3—plate print on India paper
4—plate print on cardboard
5—plate print on stamp paper
imperf
6—plate print on stamp paper
perf.
7—plate print on experimental
paper

Province of Canada Addenda

By Ellis, Toronto, Canada



1851.

1E-A.



3E-A.

1E-A. 3 Pence.

Designed by Sir Sanford Fleming
Feb. 24, 1851.

Size of design 23 x 18mm.

Small die essay engraved. Printed on 21 b/3 dingy light yellow aged bond paper .0035" thick 30 x 24mm.

69 m/5 dusky black 750.00

3E-A. 1 Shilling.

Designed by Sir Sanford Fleming. Size of design 23 x 18.5mm. engraved small die essay on 21 b/3 dingy light yellow aged bond paper .0035" thick 27 x 23mm.

69 m/5 dusky black 750.00

3TC2. 12 Pence.

Vignette engraved by Alfred Jones. b. Trial color small "scar" die proof on 45 g/2 dull v. faint b-g-blue bond paper .004" thick about 25 x 27mm.

41 m/3 dingy dusky b-b-green 125.00

3TC1 & 16TC1. 12 Pence & 10 Cents.

c. Trial color large die sunk proof of 12p scar die with 10c 14mm. to right. On 19 f/2 dull faint y-o-yellow bond paper .0035" thick 89 x 49mm.

17 m/3 dingy dusky y-o-orange (brown) 175.00

1855.

7TC2. 10 Pence.

a. Trial color small die proof on bond paper cut from A. B. N. C. color sample sheet.

31 k/1 dim dark y-green 20.00

1857. Add to No. 24, p. 234.

8TC2. ½ Pence.

a. Trial color small die proof on bond paper cut from A. B. N. C. color sample sheet.

31 k/1 dim dark y-green 20.00

8P3S-Avr. Plate proof on India paper, SPECIMEN in deep red.

7 m/1 dim dusky r-orange 15.00

8P5. Add to No. 5, p. 47.

Plate proof on hard wove bond paper .005" thick imperf. gummed.

1 k/1 dim dark red (N) 50.00

8TC6. Add No. 6, p. 107, 108.

c. Trial color plate proof on 43 b/2 dull light g-blue wove paper perf. 12 brown gum.

69 o/5 black 50.00

By Bradbury, Wilkinson & Co., London

1857.

11aE-A. 1 Penny.

Old No. 1aE-A.

Add to No. 5 p. 44, No. 6, p. 105 and No. 15, p. 203.

b. Plate essay on hard white bond paper .004" thick stamp size im-

perf. These first 6 colors mounted on 19 d/2 dull pale y-o-yellow bond paper .006" thick 150 x 52mm. embossed at top with "Bradbury, Wilkinson & Co./ Bank Note Engravers/ London/ Specimen". These colors vary from those previously listed.

1 b/1 dim light red 60.00

5 i/0 deep o-o-red 60.00

15 l/1 dim v. dark y-orange 60.00

37 k/1 dim dark g-b-green 60.00

48 m/1 dim dusky m. g-b-blue 60.00

63 k/1 dim dark r-violet 60.00

65 k/1 dim dark r-r-violet 60.00

71 k/2 dull dark v-r-violet 60.00

e. On 21 g/2 dull v. faint wove paper .004" thick.

47 k/1 dim dark g-b-blue 75.00

13E-A. 6 Pence.

Old No. 2E-A.

d. On white cardboard .009" thick stamp size.

63 k/1 dim dark r-violet 75.00

1859.

15TC. 5 Cents.

3. Plate proof on India paper.

69 o/5 black block of 4 87.50

16TC2. 10 Cents.

a. Trial color small die proof on India paper stamp size.

35 m/1 dim dusky green 60.00

18TC. 12½ Cents.

3. Trial color plate proof on India paper.

48 n/0 v. dusky m. g-b-blue block of 4 87.50

18P3S-Bd. Plate proof on India paper SPECIMEN diagonally in black.

33 m/1 dim dusky g-y-green block of 4 62.50

19P. 17 Cents.

3. Plate proof on India paper.

48 m/1 dim dusky m. g-b-blue block of 4 125.00



1864.

20P3S-K.

Handstamp SPECIMEN. 18 x 3mm.

20P3S-K. 2 Cents.

hb. Plate proof on India paper hand-stamped SPECIMEN, in o-red.

1 i/1 dim deep red 25.00
1 i/1 pair 50.00

20P3. Plate proof on India paper.

1 i/1 dim deep red
block of 4 87.50

Dominion of Canada**1868.****21TC2. ½ Cent.**

paper on card about 22 x 27mm.

1 j/0 v. deep red 75.00

c. Trial color small die proof on white glazed wove paper .007" thick stamp size.

37 m/1 dim dusky g-b-green 75.00

21P2.

b. Small die proof on white bond paper .003" thick about 25 x 30mm.
69 o/5 black (N) 75.00

22TC. 1 Cent.

4. Trial color plate proof on cardboard .014" thick.

69 o/5 black block of 4 200.00

22P4. Plate proof on cardboard .014" thick.

5 k/0 dark o-o-red block
of 4 (N) 200.00

7 k/0 dark r-orange 40.00

23P2. 1 Cent.

b. Small die proof on white bond paper .003" thick about 24 x 29mm.

19 -/1 dim y-o-yellow (N) 75.00

24P2. 2 Cents.

b. Small die proof on white bond paper .003" thick about 27 x 31mm.

37 k/1 dim dark g-b-green
(N) 75.00

25E-A. 3 Cents.

Old No. 24E-A.

Lathe engraving by Joseph Lind-
ley.

a. 1 d/0 pale red 75.00

33 m/1 dim dusky g-y-green 75.00

25E-A. In No. 15 p. 205 change 25E-Aa to 25E-Ab.

b. Die essay on white wove paper .004" thick with blue horizontal lines 10mm. apart about 58 x 60mm.

48 k/1 dim dark m. g-b-
blue 100.00

25TC4. Trial color plate proof on cardboard .014" thick.

69 k/3 dingy dark r-v-red 60.00

25P2.

b. Small die proof on white bond paper .003" thick about 25 x 31mm.

7 i/1 dim deep r-orange
(N) 75.00

26TC. 5 Cents.

Old No. 42TC1 in Journal 6, p. 111.

1. Trial color large die proof on India paper.

13 -/2 dull o-y-orange 100.00

13 m/1 dim dusky o-y-
orange 100.00

26P2.

b. Small die proof on white bond paper .003" thick about 25 x 32mm.

23 m/2 dull dusky yellow
(N olive) 75.00

27P4. 6 Cents.

Plate proof on cardboard.

15 m/1 dim dusky y-orange
(brown) 40.00

17 m/1 dim dusky y-y-
orange (dark b.) 40.00

28TC2. 12½ Cents.

c. Trial color small die proof on glazed white surface yellow wove paper .005" thick about 30 x 28mm.

35 m/1 dim dusky green 75.00

28P2b. Small die proof on white bond paper .003" thick about 28 x 32mm.

45 k/1 dim dark b-g-blue 75.00

29TC2. 15 Cents.

c. Small die proof on white cardboard .015" thick.

48 m/1 dim dusky m. g-b-
blue 75.00

30P2. 15 Cents.

b. Small die proof on white bond paper .003" thick about 26 x 32mm.

45 j/4 smoky v. deep b-g-
blue (N) 75.00

1870-89.**34P. ½ Cent.**

Old no. 45 P in No. 6, p. 112.

2b. Small die proof on white bond paper .003" thick about 24 x 27mm.

69 o/5 black (N) 75.00

4. Plate proof on cardboard.

71 o/5 slate-black 40.00

71 o/5 block of 4 200.00

35E-B. 1 Cent.

b. Small die essay on bond paper .004" thick stamp size.

19 i/1 dim deep o-yellow 100.00

35P2b. Small die proof on white bond paper .003" thick about 25 x 30mm.

19 -/1 dim y-o-yellow (N) 75.00

35P4. Plate proof on cardboard .014" thick.

69 o/5 black block of 4 200.00

36P2. 2 Cents.

- b. Small die proof on white bond paper .003" thick about 23 x 30mm.
37 k/1 dim dark g-b-green 75.00

36P4. Plate proof on cardboard .012" thick.

- 33 k/1 dim dark g-y-green
block of 4 200.00

37P2. 3 Cents.

- b. Small die proof on white bond paper .003" thick about 23 x 30mm.
7 i/1 dim deep r-orange
(N) 75.00

37P4. Plate proof on cardboard .013" thick.

- 5 i/0 deep o-o-red
block of 4 200.00

38P2. 5 Cents.

- b. Small die proof on white bond paper .003" thick about 23 x 28mm.
23 m/2 dull dusky yellow
(N slate) 75.00

39TC2. 6 Cents.

- d. Trial color small die proof on white wove paper .004" thick 30 x 36mm.
69 o/5 black 125.00

39P4. Plate proof on cardboard .013" thick.

- 13 m/0 dusky o-y-orange
(brown)
block of 4 200.00

39P2.

- b. Small die proof on white bond paper .003" thick about 25 x 29mm.
13 l/1 dim v. dark o-y-orange (N brown) 75.00

40P2. 10 Cents.

- b. Small die proof on white bond paper .003" thick about 24 x 30mm.
71 i/3 dingy deep v-r-red
(N) 75.00

40P4. Plate proof on cardboard.

- 65 i/2 block of 4 200.00

40bE. 15 Cents.

- b. Small die essay on bond paper .004" thick stamp size.
35 k/5 gloomy dark green 100.00

By Canada Bank Note Engraving & Printing Co.

1891.**41aE-A. 1 Cent.**

Old No. 33E-A Journal No. 6, p. 112.

- b. Engraved plate essay on India paper.
19 h/0 m. deep y-o-yellow
block of 4 75.00

41bE-A. 2 Cents.

Old No. 34E-A. Correct No. 6, p. 112 and No. 24, p. 234.

- b. Engraved plate essay on India paper.

7 k/0 dark r-orange 15.00
In No. 6, p. 112 correct 48 e/1 to 48 l/1 dim v. dark m. g-b-blue.

- c. Engraved plate essay on very thin paper .002" thin.

37 m/1 dim dusky g-b-green 15.00
71 o/5 slate-black 17.50

1888-93.**44TC1. 8 Cents.**

Die No. 286.

Size of die sinkage 44 x 51mm.

Trial color large die proof on India paper.

27 m/1 dim dusky g-yellow 90.00
71 o/5 slate-black 100.00

44P. Old 48P4 in Journal 6, p. 112.

4. Plate proof on cardboard.

69 i/5 deep neutral gray
(N) block of 4 200.00

45P. 10 Cents.

3. Plate proof on India paper.

5 i/1 dim deep o-o-red 50.00

46TC. 20 Cents.

Die No. 285.

Size of die sinkage 45 x 52mm.

1. Trial color large die proof on India paper.

69 o/5 black 125.00

47TC. 50 Cents.

Die No. 284.

1. Trial color large die proof on India paper.

69 o/5 black 125.00

1897. Jubilee Issue.**53TC1. 3 Cents.**

See No. 7, p. 112.

Size of die sinkage 62 x 63mm.

- b. Trial color large die sunk proofs without A. B. N. C. imprint under design, printed directly on cards about 226 x 152mm. Notations quoted are written on face of card in blue-black ink. Numbers in parenthesis are in lead pencil on back and probably indicate the identification of at least 36 trial colors submitted for the set of 16 stamps. (1 of each color known).

1 j/1 dim v. deep red (10) 110.00

1 k/1 dim dark red (30) 110.00

15 i/0 deep y-orange (6) 110.00

15 l/0 v. dark y-orange (16) 110.00

"Three dollars/ J.V.M."

33 j/4 smoky v. deep g-y-green (33) 110.00

37 m/4 smoky dusky g-b-green (12) 110.00

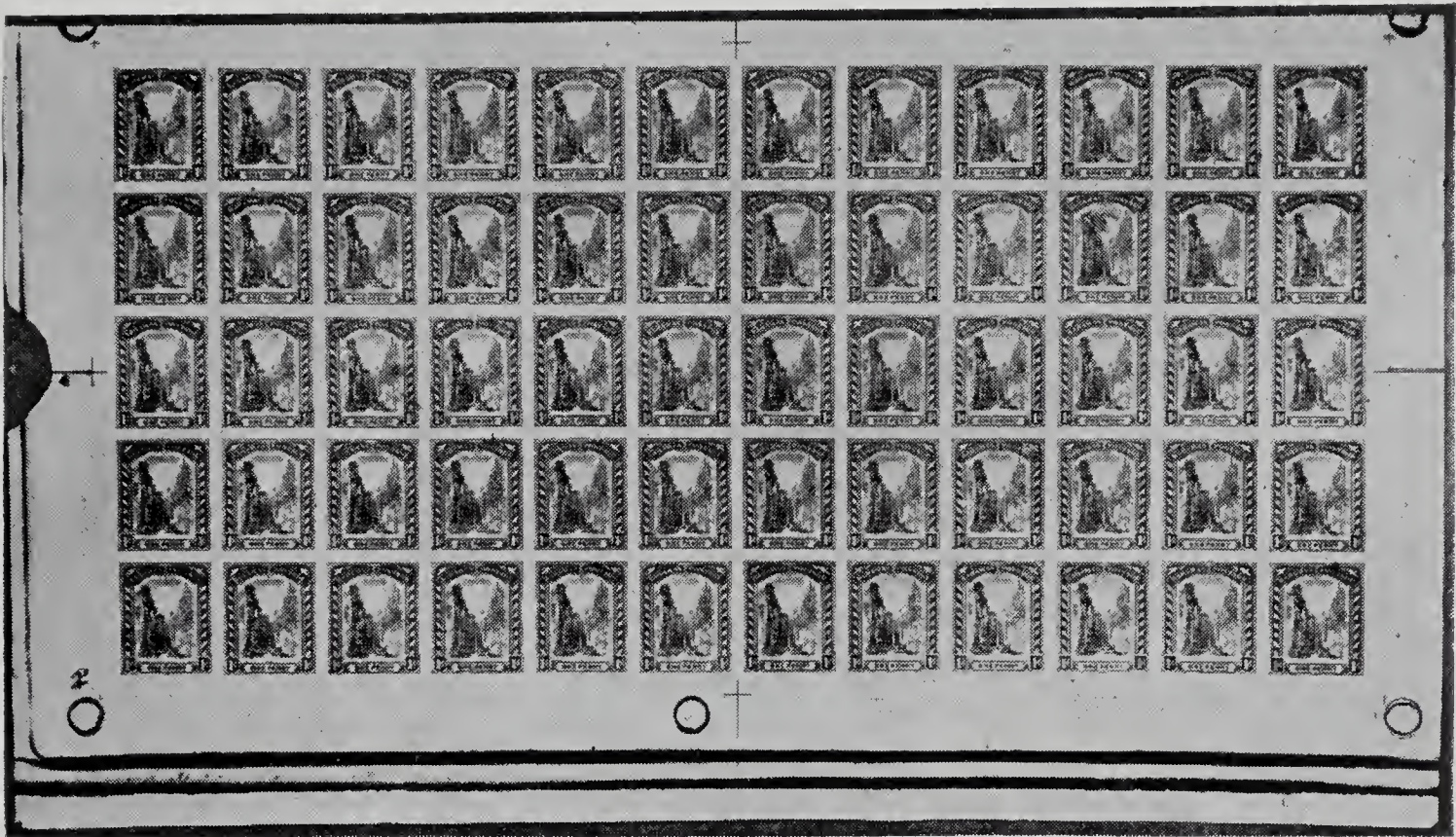
"15c J.V.M."

(To be continued.)

Bahamas 1901 One Penny Imperforates

A New British Discovery

By R. J. Sutton



The Bi-color Pane of Sixty

An upholsterer in a provincial seaside town near Bournemouth, England, was recently commissioned to renovate an old suite of furniture, comprising two large armchairs and a couch, or settee. The craftsman stripped each piece down preparatory to providing and fixing new coverings, and in so doing made the usual search in the sides of the seat cushioning, in the crevices of which all kinds of pocketable (and otherwise!) small articles are invariably found—pocket knives, hairpins, coins, and a thousand-and-one such personal articles find their way into these most inviting cracks, as all such tradesmen know.

Lying snug in the crevice of the settee was a neatly-folded piece of crackling paper. The workman carefully opened it out, and revealed the sheet depicted herewith—what appears to be a complete pane of sixty stamps! Surely one of the most unexpected of things to discover in such a situation.

Knowing little of the value of stamps, but having the layman's usual idea that *all* foreign stamps must perforce be of value, he felt it his duty to communicate the matter to the customer, the owner of the furniture. It was then he found that the whole thing was a mystery as far as this gentleman was concerned, for he had acquired the suite at second-hand, knew little or nothing of its previous history, and, furthermore, knew as much about foreign stamps as did the upholsterer.

Messrs. Wallace Brothers of Bournemouth, a local firm of stamp dealers (formerly of London Wall, in the City of London) had recently been in the local news in reference to another stamp "find," so the two principals concerned in this later discovery approached W. H. Wallace with this very interesting sheet, with a view to ascertaining what market value, if any, attached to the find.

Mr. Wallace found that it was an imperforate half-sheet (presumably) or pane of sixty almost perfect copies of the Bahamas 1901 red and black penny stamps (Scott's 33,

S. G. 58), imperforate and on paper watermarked Crown CC *inverted*. The colours are identical with the issued shades, so it is presumed to be a press proof, or an imprimatur half-sheet.

The folding had been quite neatly done, with the face of the stamps inward, and only a few of the copies show any signs of creasing. This is partially due to the fact that the sheet is *ungummed*, another unusual feature, but would not be out of the ordinary if it is an imprimatur as we surmise.

That this discovery will create something of a stir is but natural. In the meantime some effort is being made to ascertain something of its origin and previous history. The stamps were first issued in September 1901, just one half-a-century ago, and there has been a lot of philatelic history made since then.

They were engraved and printed in recess by the famous London firm of De La Rue & Co., and where the link is between this printing house and this old suite of furniture can, at the moment, be merely speculative. That such a link, or series of such links, actually existed, cannot be doubted, but it is also rather dubious whether anyone will now come forward to supply the missing data.

Confederate Currency and Stamps

A Book Review



Jefferson Davis on Confederate Stamp and Note
Engraved by John Archer

For the Essay 12E see Journal No. 22, page 109.

Confederate Currency and Stamps, 1861-1865. By Claud E. Fuller. Cloth bound, illustrated, 236 pages, approximately 9 x 12 inches. Published by the Parthenon Press, Nashville, Tenn., 1949, under the auspices of the Tennessee Division of the United Daughters of the Confederacy. Price \$7.50. Order from Miss Annie E. Cody, Chairman Publication Committee, 2303 Pierce Ave., Nashville 51, Tenn.

This is the sort of book that from its mere size and style and numerous illustrations commands attention and calls for a second look. Following the above main title on the

title page we find in addition the following: Official Acts of Congress Authorizing Their Issue. Historical Data and Official Correspondence on the Confederate Financial System Including Sketches on the Coins, Stamps, Medals, Seal, and Flags. In its seven chapters and appendix it treats of all these and of other subjects. Not the least interesting and informative are the biographical sketches of the personages appearing on the Confederate notes and bonds, as well as those of the various mythological gods and goddesses on some of the notes, with an explanation of their symbolic relations to the Southern cause. Particularly useful and satisfying to the collector are the full size illustrations, and in colors, though not a faithful rendering in this regard, of every one of the 68 notes issued by the Confederacy, with accompanying lists of all the 574 varieties, and the names of the engraving companies that produced them; also illustrations of practically all the bonds and certificates of indebtedness, which we have never before seen in any book.

One chapter treats of the proposed coinage issue, which never materialized, the postal system, which was a remarkable success considering the difficulties encountered, and the provisional and regular issue stamps, and contains illustrations of many of the provisional hand stamps and adhesive stamps, with the regularly issued stamps shown in colors. Another interesting chapter treats of the war medals, the government seal, and the various flags, with illustrations of the latter in colors. The illustrations, as a matter of fact, make this book really outstanding.

All this constitutes a handy compendium of the things pertaining to the Confederate Government, there being no pretense of original research on the part of the author. As to the author himself, a Foreword by the sponsoring organization tells that he is a hobbyist in several fields, having published three books on his specialty of firearms, being assisted therein by his wife. Though born and reared in the North, they have become "Southerners by Choice," residing on "Fulleridge" about ten miles from Chattanooga. We believe that those of our readers who have some interest in the Confederacy will be more than pleased with this book.

Not to pour cold water on this admirable production, this reviewer must nevertheless express his regret that so many damaged and stained notes were used for the illustrations, especially in view of the fact that in many cases uncirculated and perfect specimens are so easily obtainable.

—J. B.

France 1874 Essay?



The super-royalists intrigue against the French Republic ordered a stamp from the Belgian engraver P. J. Delpierre. The intrigue miscarried and the stamp never came out. To celebrate the 65th anniversary of the death of that famous engraver, a reprinting of 100 copies has been made from the original die, engraved in 1874. These are offered to essay and proof specialists at about two dollars each. Collectors in the United States can get a copy from an intermediary if requested by return air-mail letter addressed to M. Jos. Praet, Belgisch National Instituut voor Radio-Omroep, St. Martens Lathem, Belgium.

Report of Auction Sales of Proofs

By the Editor.

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its Addenda.

Editor's Note. Assistant Editors for Foreign, U. S. and B. N. A. Auction Reports of Essays and Proofs are urgently needed. We receive many sale catalogs and reports of prices realized that are available for this purpose by those interested in foreign essays and proofs. Volunteers are requested to contact the Editor who is now unable to report sales of Foreign, and needs relief on U. S. and B. N. A.

J. N. Sissons, Toronto Sale, November 3, 4, 5, 1949.

Canada

1851	6p gray trial color plate proof on India paper on card, SPECIMEN in orange, h. pair	2TC3S-Avr	17.50
1857	½p rose plate proof on India paper on card, SPECIMEN in green, block of 4	8P3S-Avr	40.00
1864	2c rose plate proof on India paper	20P3	12.50
	2c rose-red plate proof on India paper	20P3	12.00
1891	1c yellow engraved plate essay by C. B. N. Co. on India paper on card	40aE-Ab	9.50
	2c orange-red engraved plate essay by C. B. N. Co. on thin paper	40bE-Ac	8.00
1888	3c light orange-red plate proof on stamp paper imperf. no gum, h. pair	41P5	19.50
	3c deep orange-red plate proof on stamp paper imperf. no gum, block of 4	41P5	31.00
	6c red-brown plate proof on stamp paper imperf. o. g., v. pair ...	43P5	22.00
	8c blue-gray plate proof on stamp paper imperf. o. g., b. margin pair creased between	44P5	17.00
1897	1c green plate proof on stamp paper imperf. no gum, v. pair	67P5	20.00
	2c purple plate proof on stamp paper imperf. no gum, h. margin pair	68P5	45.00
	8c orange plate proof on stamp paper imperf. o. g., v. margin pair	72P5	16.50
1898	2c carmine plate proof on stamp paper imperf. no gum, v. margin pair	77P5	26.00
1903	1c green plate proof on stamp paper imperf. no gum, h. pair	89P5	26.00
	7c green-bistre plate proof on stamp paper imperf. no gum, h. pair	92P5	34.00
1922	4c olive-bistre plate proof on stamp paper imperf. o. g., h. pair	110P5	22.00
	5c violet plate proof on stamp paper imperf. o. g., h. pair	112P5	24.00
1925	8c blue plate proof on stamp paper imperf. o. g., h. pair	115P5	35.00
1923	\$1 orange plate proof on stamp paper imperf. o. g., h. pair	122P5	34.00
1934	3c blue plate proof on stamp paper imperf. o. g., v. pair	208P5	28.50
	10c olive-green plate proof on stamp paper imperf. o. g., b. margin pair	209P5	12.00
	2c red-brown plate proof on stamp paper imperf. o. g., b. margin v. pair	210P5	28.50

H. R. Harmer, Ltd., London Sale, December 13, 1949.**Newfoundland**

1857	1p black trial color plate proof on card, corner block of 4	1TC4	26.46
1910	1c to 15c Litho. set of 11 normal color plate proofs on thick paper (except 12c thin paper) imperf. part o. g., h. pairs plus 6c on thin paper with margin	87-97P5	154.00
	6c claret Litho. Type II. dark shade on thin paper and light shade on thick paper, imperf. plate proofs	92A-TC5	17.64
1929-31	3c deep red-brown plate proof on stamp paper imperf. block of 4 165P5		23.80
1931	1c black trial color large die proof on wmk. stamp paper	172TC1c	16.80
	3c red-brown large die proof on wmk. stamp paper	174P1c	16.80
	4c black trial color large die proof on wmk. stamp paper	175TC1c	16.80
	4c rose large die proof on wmk. stamp paper	175P1c	16.10
	8c light red-brown large die proof on stamp paper, no wmk.	178P1b	16.10
	15c deep blue large die proof on wmk. stamp paper	180P1c	16.10
	20c black trial color large die proof on wmk. stamp paper	181TC1c	16.10
	30c olive-brown large die proof on stamp paper, no wmk.	182P1b	16.10
1931-37	6c blue progress die essay of frame, wording and value	192E-B	22.40
	10c gray-black progress die essay of frame, part wording and value 193E-Ba		22.40
	10c gray-black progress die essay of frame, complete wording and value	193E-Bb	21.00
	10c gray-black progress die essay of frame, Salmon and back-ground added	193E-Ca	21.00
	10c gray-black progress die essay of frame, Salmon and back-ground further engraved	193E-Cb	21.00
	10c gray-black progress die essay of frame, as above with River Rapids added	193E-Cc	21.00
	10c gray-black trial color large die proof of complete design	193TC1	21.00
	10c red-brown trial color large die proof of complete design	193TC1	21.00
	30c ultramarine progress die essay of frame with only one rock at left	198E-C	21.00
	2c green Die I large die proof	186P1a	18.20
	2c green Die II large die proof	186P1b	18.20
	7c black trial color large die proof	208TC1	17.64
	7c red-brown large die proof	208P1	17.64
	8c orange-red large die proof	209P1	17.64
	24c black trial color large die proof	210TC1	17.64
	1c gray-black plate proof on stamp paper imperf. o. g., h. pair	184P5	28.00

Robson Lowe Ltd., London Sale, December 21, 1949.**United States**

1869	5c buff plate essay by N. B. N. Co. complete sheet of 150 imperf. o. g.	115aE-Fc	210.00
	10c ultramarine plate essay by N. B. N. Co. complete sheet of 150 imperf. o. g.	116E-Dj	224.00
	24c green and violet plate proof on India paper, block of 4	120P3	18.20

H. R. Harmer Ltd., London Sale, January 2, 1950.**Vancouver Island**

1865	5c black trial color large die proof on glazed card "Mar. 17, 1865" "7204"	3TC1	86.80
	10c black trial color large die proof on glazed card "Mar. 16, 1865" "7189"	4TC1	86.80

New Brunswick

1860	1c brown small die essay on India paper on card, Goodall	5E-Ag	61.60
	1c brown trial color small die proof on India paper on card, Goodall		
		12TC2g	42.00
	2c black trial color small die proof on India paper on card, Goodall		
		12TC2g	42.00
	12½c gray-blue trial color small die proof on India paper on card, Goodall	9TC2g	44.80

Newfoundland

1911	1c to 15c black set of 11 trial color plate proofs on card, blocks of 4	104-114TC4	128.80
1923	5c blue-green, red-brown trial colors and ultramarine proof (3) on India paper on card	135TC & P	33.60
1929-31	2c red large die proof	173P1	21.00
	3c gray-black trial color die proof	174TC1	18.20
	5c greenish-gray large die proof	176P1	19.60
	10c gray-black trial color large die proof	179TC1	18.20
	10c dark violet large die proof	179P1	21.00
	15c deep blue large die proof	180P1	19.60
1931-37	1c gray-black large die proof on stamp paper wmk.	184P1c	19.60
	1c gray-black large die proof on stamp paper no wmk.	184P1b	21.00
	2c green large die proof on stamp paper wmk.	186P1c	16.80
	2c green large die proof on stamp paper no wmk.	186P1b	18.20
	3c orange-brown large die proof on stamp paper no wmk.	187P1b	18.20
	4c carmine large die proof on stamp paper wmk.	189P1c	21.00
	5c violet large die proof on stamp paper wmk.	191P1c	21.00
	6c dull blue large die proof on stamp paper no wmk.	192P1b	15.40
	10c olive-black large die proof on stamp paper no wmk.	193P1b	18.20
	14c black large die essay unfinished and large die proof both on stamp paper, no wmk.	194E-C, 194P1b	33.60
	15c magenta large die proof on stamp paper no wmk.	195P1b	18.20
	20c gray-green large die essay of frame on stamp paper no wmk.	196E-C	18.20
	30c ultramarine large die proof on stamp paper no wmk.	198P1b	18.20
1932	7c black trial color large die proof on stamp paper wmk.	208TC1c	18.20
	8c orange-red large die proof on stamp paper no wmk.	209P1b	19.60
	24c blue large die essay of frame	210E-C	18.20
	24c black trial color large die proof on stamp paper wmk.	210TC1c	18.20
	24c light blue large die proof on stamp paper no wmk.	210P1b	21.00
	1c gray plate proof on stamp paper imperf., o. g., h. pair	184P5	21.00
	2c green plate proof on stamp paper imperf., o. g., h. pair	186P5	22.40
	4c carmine plate proof on stamp paper imperf., o. g., h. pair	189P5	21.00
	5c violet plate proof on stamp paper imperf., o. g., h. pair	191P5	21.00
1933	1c bluish slate and slate trial color large die proofs on stamp paper wmk. and no wmk.	212TC1c,b	36.40
	2c green large die proof on stamp paper no wmk.	213P1b	16.80
	3c yellow-brown large die proof on stamp paper no wmk.	214P1b	16.80
	4c carmine large die proof on stamp paper no wmk.	215P1b	18.20
	7c red-brown trial color large die proof on stamp paper no wmk.	217TC1b	18.20
	9c ultramarine large die proof on stamp paper no wmk.	219P1b	18.20
	20c deep green large die proof mounted on sunk card	223P1a	18.20
1937	1c black large die sunk essay of the Codfish, on paper	233E-A	44.80

Irwin Heiman, New York Sale, January 26, 1950.**Newfoundland**

1911	8c bistre-brown plate proof on stamp paper imperf., no gum, h. pair	99P5	30.00
	9c olive-green plate proof on stamp paper imperf., no gum, h. pair	100P5	30.00
	10c violet-black plate proof on stamp paper imperf., no gum, h. pair	101P5	30.00
1923	24c brown trial color plate proof on stamp paper no gum, h. pair	144TC5	40.00
1932	2c violet trial color plate proof on stamp paper no gum, block of 4	185TC5	62.00
	2c black trial color plate proof on stamp paper no gum, block of 4	185TC5	62.00

Robson Lowe Ltd., London Sale, February 8, 1950.**Canada**

1937	3c carmine plate proof on stamp paper imperf. o. g., h. pair . . .	237P5	28.00
1938	10c dark carmine, carmine rose, 13c, 20c, 50c, \$1 normal color plate proofs on stamp paper imperf. o. g., pairs	241-245P5	126.00
1939	1c, 2c, 3c normal color plate proofs on stamp paper imperf. o. g. blocks of 4	246-248P5	112.00

Newfoundland

1910	3c olive-brown, 10c orange trial color proofs	89TC, 95TC	30.80
1911	3c retouched photo essay of design used for 10c as marked in mss.	106E-A	25.20
	15c black trial color plate proof on card, pair	114TC4	11.20

H. R. Harmer Ltd., London Sale, February 20, 1950.**Canada**

1870	1c yellow plate proof on stamp paper imperf. o. g., block of 4 . .	35bP5	29.40
	2c green plate proof on stamp paper imperf. o. g., block of 4 . .	36aP5	35.00
	2c green plate proof on stamp paper imperf. o. g., h. pair	36aP5	29.40
	3c dull red large die proof on wove paper	37P1	58.80
	3c bright vermilion plate proof on stamp paper imperf. o. g., block of 4	41P5	32.20
	5c gray plate proof on stamp paper imperf. o. g., h. pair	42P5	21.00
	6c deep chestnut plate proof on stamp paper imperf. o. g., block of 4	43P5	36.40
	10c carmine-pink plate proof on stamp paper imperf. o. g., h. pair	40P5	21.00
	10c brown-red plate proof on stamp paper imperf. o. g., block of 4	45P5	39.20
1893	20c dull red small die proof on wove paper	46P2	44.80
	50c blue large die proof on India paper on card	47P1	51.80
1897	½c to \$5 Jubilee set of 16 normal color plate proofs on card, blocks of 4	50-65P4	322.00
	½c black plate proof on card, corner block of 4	66P4	21.00
	½c black plate proof on stamp paper imperf. o. g., block of 4 . .	66P5	30.80
	1c blue-green plate proof on stamp paper imperf. o. g., block of 4, creased	67P5	25.20
	2c violet plate proof on stamp paper imperf. o. g., block of 4 . . .	68P5	29.40
	3c carmine plate proof on stamp paper imperf. o. g., block of 4 . .	69P5	29.40

	5c dark blue plate proof on stamp paper imperf. o. g., h. pair b. margin	70P5	21.70
	6c brown plate proof on stamp paper imperf. o. g., block of 4 . . .	71P5	29.40
	8c orange plate proof on stamp paper imperf. o. g., block of 4 . . .	72P5	30.80
	10c brown-violet plate proof on stamp paper imperf. o. g., block of 4	73P5	35.00
1898-1902	10c carmine trial color plate proof on stamp paper perf. 12, o. g.	83TC6	26.46
1908	½c to 20c set of 8 normal color plate proofs on stamp paper imperf. o. g., blocks of 4	96-103P5	322.00
	½ to 20c set of 8 normal color plate proofs on stamp paper imperf. o. g., h. pairs	96-103P5	134.40
1917	3c brown plate proof on stamp paper imperf., block of 4	135P5	72.80

Harmer, Rooke & Co., Inc., New York Sale, March 1-3, 1950. Reford Collection.

Canada

1851	3p black engraved Fleming die essay on opaque wove paper	1E-A	380.00
	1s black engraved Fleming die essay on opaque wove paper	3E-A	390.00
	6p orange trial color plate proof on India paper, h. pair part im-print	2TC3	24.00
	6p grayish purple plate proof on India paper, block of 4	2P3	73.00
	6p neutral gray plate proof on India paper, SPECIMEN in red. Sheet of 100	2TC3S-Avr	700.00
	12p black plate proof on India paper on card, SPECIMEN in red. Sheet of 100	3P3S-Avr	3200.00
1851-59	12p, 10c violet-brown trial color large die sunk proof (12p scar die) on wove paper	3,16TC1c	220.00
1855	10p blue plate proof on India paper SPECIMEN in red	7P3S-Avr	16.00
1857	½p deep rose plate proof on India paper, SPECIMEN in green. Sheet of 120	8P3S-Avr	510.00
	7½p gray-blue small die essay of vignette and oval label. Goodall on card	9E-Ag	125.00
	7½p green plate proof on India paper, with sheet margin	9P3	20.00
	7½p green plate proof on India paper, block of 4	9P3	77.50
1859	1c black trial color plate proof on India paper, block of 4	14TC3	47.50
	5c black trial color small die proof on India on card. Goodall . .	15TC2	67.50
	5c gray-blue trial color small die proof on India on card. Goodall	15TC2	72.50
	5c green trial color small die proof on India on card. Goodall . .	15TC2	80.00
	10c black trial color small die proof on bond paper	16TC23	40.00
	12½c green plate proof on India on card, SPECIMEN in red. Sheet of 100	18P3S-Avr	525.00
	17c bright blue plate proof on India paper, block of 4	19P3	61.00
	17c brown-black trial color plate proof on India paper, block of 4	19TC3	60.00
	17c brown trial color small die proof on India paper on card. Goodall	19TC2g	62.50
	17c black trial color small die proof on India paper on card. Goodall	19TC2g	65.00
1864	2c dark green trial color plate proof on India paper. Sheet of 97	20TC3	575.00
1868	2c black trial color small die proof on India paper on card	24TC2	72.50
	15c slate-black trial color small die proof on bond paper	29TC2	72.50

1870	½c black plate proof on stamp paper imperf. o. g., block of 4 ..34aP5	51.00
	2c green plate proof on stamp paper imperf. o. g., block of 4 ...36aP5	35.00
	3c bright vermilion plate proof on stamp paper imperf. o. g., block of 4	41bP5 51.00
	5c gray plate proof on stamp paper imperf. o. g., block of 442aP5	43.00
	8c blue-gray plate proof on stamp paper imperf. o. g., block of 4 44dP5	45.00
	20c vermilion plate proof on stamp paper imperf. o. g. block of 4 46aP5	105.00
	20c black trial color large die proof on India paper	46TC1 72.50
	50c black trial color large die proof on India paper	47TC1 72.50
	50c deep blue plate proof on stamp paper imperf. o. g., block of 4	47aP5 102.50
1897	3c bright rose Jubilee large die sunk proof on large card	53P1 80.00
	3c bright rose Jubilee large die sunk proof on India paper on large card with mss. "Three Cents" and initials	53P1 75.00
	1c black typograph die essay for postal card on pelure paper ..	67E-A 26.00
1898	½c black plate proof on stamp paper imperf. o. g., h. margin pair	74P5 29.00
	1c gray-green plate proof on stamp paper imperf. o. g., h. margin pair	75P5 29.00
	3c carmine large die proof on bond paper	78P1 60.00
	5c blue plate proof on blue stamp paper imperf. o. g., h. pair ...	79P5 30.00
	7c olive-yellow plate proof on stamp paper imperf. o. g., h. pair ..	81P5 30.00
	8c orange plate proof on stamp paper imperf. o. g., h. pair	82P5 31.00
	10c brown-violet plate proof on stamp paper imperf. o. g., block of 4 ..	83P5 65.00
	15c carbon-gray large die sunk numeral essay on India paper on card ..	83aE-Aa 75.00
	50c olive-brown large die sunk essay on India paper on card ..	84aE-Aa 80.00
	20c yellow-green trial color large die sunk proof on card	84TC1a 67.50
1898	2c black, lavender and carmine plate proof on stamp paper imperf., block of 4	85aP5 70.00
1903	2c carmine large die sunk proof on card	90P1 80.00
	5c blue plate proof on blue stamp paper imperf., h. pair	91aP5 77.50
1908	½c to 20c set of 8 plate proofs on stamp paper imperf. o. g., blocks of 4	96-103P5 350.00
1917	3c brown plate proof on stamp paper imperf. margin block of 4 135aP5	75.00

Herman Herst, Jr., Boston Sale, March 10, 1950.

United States

1847	5c black trial color plate proof on India paper on card, red SPECIMEN, block of 16	1TC3S 425.00
	5c orange-red trial color small die proof on India paper stamp size	1TC2 48.50
1851	1c blue plate proof on card	40P4 7.00

Eugene N. Costales, New York Sale, March 29, 1950.

United States Postal Cards

1872	1c dim red Liberty die essay by N. B. N. Co. on white wove paper, stained ..	UX1E-Ib 28.00
	1c black typograph die essay by N. B. N. Co. cut square	UX1E-Y 30.00
	1c dark blue typograph die essay by N. B. N. Co. cut square ..	UX1E-Y 30.00
	1c scarlet typograph die essay by N. B. N. Co. full size, thin ..	UX1E-Y 26.00
	1c black unfinished die essay of design adopted	UX1E-Zb 29.00

	1c black trial color proof on dull b-b-green card	UX1-TCg	21.00
	1c dusky green trial color proof with large wmk.	UX2FCa	21.00
	1c gray-black trial color proof with large wmk.	UX2TCa	19.00
	1c dim dark g-y-green trial color proof with wmk. inverted . .	UX2TC3	26.00
1875	1c black essay by Morgan Env. Co. on blue card	UX4E-Hi	10.00
1881	1c green trial color proof on rose card	UX7TC	7.25
1878	1c plus 1c red reply card essay by Marshall on buff	UY50E-A	26.00
1878	1c plus 1c black Hayes reply card essay by Brooks on yellow	UY50E-B	28.00
	1c plus 1c dark blue Liberty reply card essay by Brooks on drab	UY50E-C	21.00

Section 2 of January Journal No. 25

Some Members failed to notice on the cover of Section 2 of the January JOURNAL No. 25 that this section was "*A Gift to E. P. S. Members.*" The only cost to the Essay Proof Society was the extra three cents postage on the copies mailed our members. The entire cost of production by the printer, including all cuts and typing of the manuscript, was the gift of G. S. Knoth who made his unique collection available for catalog recording. The cataloging work, which was spread over a year, was the gift of Clarence W. Brazer who believes it important that these unique die essays and proofs be recorded before they are dispersed and no longer available.

Reports of Chapter Meetings

All members of the Society, and their guests, are cordially invited to attend the meetings of other Chapters whenever they may be in town on the meeting date. Contact the chairman, or secretary, to ascertain time and place of the meeting. For addresses see the Society Membership List.

New York Chapter No. 1

Julian Gros, *Chairman*

Andrew P. Rasmussen, *Secretary*

Meeting of January 25, 1950. Present:—Altmann, Blanchard, Brazer, Britt, Brooks, Colket, Esternaux, Finkelberg, Glaser, Gros, Harrison, Hopping, Jacobi, Mcurer, Queyroy, Rasmussen, Womack.

Chairman Gros opened the meeting with an announcement concerning the dinner to be given by the Collectors Club on February 25, 1950, at the Masonic Club, 23rd Street Temple, N. Y. City, to which all Chapter members were invited to attend, the cost being \$3.00 per person. He also called attention to the meeting of the Collectors Club on February 1, 1950, devoted to exhibits of Foreign Essays and Proofs.

Our first exhibit of the evening, by Mr. Colket, was a die proof of a Hudson River scene which was signed by J. D. Smillie and C. Skinner.

Max Esternaux showed an etching of "Western Cattle in Storm" as used on the \$1 value of the 1898 Trans-Mississippi Issue.

Mr. Queyroy showed some die essays and proofs of France and Monaco. Unusual were enlarged essays in color for some of the Colonies.

William J. Harrison showed a miniature of Washington from the St. Memin crayon with imprint "Printed by C. P. Harrison," in the form of a die proof and the original plate from which it was printed. This was used as the subject for the U. S. 1932 8c Bi-centennial stamp.

By far the outstanding exhibit of the evening was that shown by Dr. Blanchard through the courtesy of D. O. Barrett, of Tulsa, Oklahoma, consisting of six volumes of bank notes and matching vignettes, and notes illustrating what he terms Master Vignettes and Partials, also Composite Vignettes. Mr. Barrett has generously presented all his collections to Boys Town and is devoting all his time to enlarging and improving them. This exhibit was thoroughly enjoyed by all present, as evidenced by the applause.

Meeting of February 8, 1950. Members Present:—Altmann, Blanchard, Brazer (Dr. & Mrs.), Brooks, Esternaux, Fernald, Finkelberg, Gros, Holden, Jacobi, Pelander, Queyroy, Rasmussen, Singmaster, Weisman, Womack, Wray.

Our main exhibitor of the evening, J. A. Singmaster, showed several volumes of U. S. Proofs, beautifully mounted and remarkably complete, singles and in many cases blocks. The various printings and shades of cardboard plate proofs were represented and in many cases the original presentation envelopes, with the printed description thereon, were shown. There was a complete showing of Atlanta trial colors and numerous die proofs. Preceding each issue were several pages of essays leading up to the accepted designs. The essays and proofs of the 1869 issue were especially complete with shades. There was a beautiful lot of trans-Mississippi die essays, including the bicolours.

Robert Holton showed a small lot of interesting essays and proofs of the United States from his collection.

Falk Finkelberg showed several bank note vignettes and lithographed proofs of commercial work.

Mr. Queyroy showed numerous die essays and proofs of France and Colonies.

Dr. Blanchard showed some bank notes and book illustrations by William S. Leney, one of the early bank note engravers, including an engraving of DeWitt Clinton after the painting by Trumbull, together with the original copper plate from which this was printed, engraved in 1813. He showed also an original copper plate engraving by Peter Mayerick, a stipple portrait of Hugh Blair, D.D., without date. He then showed a copy of John Durand's "Life and Times of A. B. Durand" and read from this the latter's own account of how he was apprenticed to Peter Maverick, at the age of 16, after first applying to Leney, whose terms were prohibitively high.

Meeting of March 8, 1950. Present:—Blanchard, Brazer, Britt, Colket, Mrs. Ehrenberg, Harrison Elliott, Esternaux, Fernald, Finkelberg, Gros, Holton, Meurer, Minuse, Pelander, Queyroy, Rasmussen, Rich, Dr. Rosen, Miss Smith, Womack, Wray.

Chairman Gros reported the meeting of February 24th of the Masonic Stamp Club at which many members of our Chapter exhibited items from their collections.

Dr. Blanchard was called on by the chairman to introduce our guest speaker Harrison Elliott, who discussed the subject of paper making from the earliest times to the present. Mr. Elliott showed photographs of himself at work making paper, as a hobby, on a very small scale, showing the detailed steps necessary for making a watermarked sheet of paper.

He showed very interesting samples of old paper from his collection, such as papyrus, and tapir cloth. He brought out the fact that the wasp gave man the idea of making paper out of wood. There were samples of Chinese paper from 1440 A. D. He stated that the first paper made in England was by John Tate in 1495. He also said that the earliest known specimen of rag paper in existence in the British Museum was made not later than 150 A. D.

Mr. Elliott showed samples of paper made from linen, cotton, flax and other materials. He showed specimens of watermarked paper of beautiful designs. Mr. Elliott showed and discussed pamphlets and booklets printed on paper manufactured by him. One was printed on paper with a facsimile watermark of George Washington. Those not present missed a wonderful show.

Dr. Blanchard displayed two newly published books, one entitled "Confederate Currency and Stamps," by Claud E. Fuller; the other, "Bank Note Reporters and Counterfeit Detectors, 1826-1866," by Wm. H. Dillistin, published by the American Numismatic Society. Dr. Blanchard then showed a few Detectors from his personal collection.

Mr. Womack showed a volume from his collection of U. S. Proofs, Color Trials and Essays, re-mounted and re-lettered in accordance with previous suggestions by members of the Chapter.

Mr. Queyroy again showed various die proofs and essays from his stock of France and Colonies, etc.

Mohawk Valley Chapter No. 3

George N. Malpass, *Chairman*

Willard W. Davis, *Secretary*

Meeting of March 21, 1950, Room 7, 246 State St., Schenectady, N. Y. Members present: Albert P. Bantham, David H. Burr, Willard W. Davis, George N. Malpass and James E. Lobinger. Visitor: Charles E. Kilbourne of Schenectady, New York.

The meeting was called to order at 8:00 P. M. by Chairman Malpass following a dinner held at Nicholaus's Restaurant.

The Minutes of the last meeting were read and approved.

A financial statement was read by the Treasurer.

Chairman Malpass read a communication from the Mohawk and Upper Hudson Federation of Stamp Clubs. Included was their constitution and by-laws. After a discussion was held on the advisability of joining the organization, a motion was made by Bantham and seconded by Burr that the Secretary send in the fee required for membership. Carried unanimously.

It was decided that the Secretary contact the president of the Fort Orange Stamp Club of Albany for an open date next fall at one of their meetings for an Essay and Proof Night.

It was moved by Davis and seconded by Lobinger that Charles E. Kilbourne be accepted as a tentative member of the Chapter subject to his approval for membership in the national organization. Carried unanimously.

The date for the next scheduled meeting of the Chapter was not decided upon at this time, although it will be held at our present meeting place.

The meeting was adjourned at 11:45 P. M.

Philadelphia Chapter No. 4

George Caldwell, *Chairman*

Joseph Mandos, *Secretary*

Meeting of March 2, 1950. Members present: Caldwell, Davis, Higgenbotham, Mandos, Myers. Mr. Alex Juliard of Brussels, Belgium, was introduced as the guest of Mr. Mandos.

Mr. Robert O. Bauer, the scheduled speaker for the evening, was unable to attend the meeting. Mr. Mandos exhibited his collection of the Seebeck essays prepared for Guatemala which were not accepted by the Guatemalan government. The designs were similar to the El Salvador issue of 1899, but with the country name changed to Guatemala.

At the June 1st meeting Mr. J. D. Woodward will show his essays and proofs of Mexico. This meeting will be held at the Philatelic Museum, Philadelphia, Pa. Visitors are welcome.

Tulsa Chapter No. 5

D. O. Barrett, *Chairman*

Hazel Coombs, *Secretary*

The 12th regular quarterly meeting was held at the home of C. R. Ross, Okmulgee, Oklahoma, March 3, 1950, at 6:30 P. M.

All members were present except Miss Constance Eirich, who was absent because of illness. Guests present were Mrs. D. O. Barrett, Mrs. Glenn R. V. Griffith, Mrs. T. G. Laney, Mrs. Seaman and Mrs. Ross, the mother of our host. Father Geo. De Marco, O.S.A., faculty member of Cashia Hall, Tulsa, Oklahoma, was also a welcome guest.

Chairman Barrett commented on the excellent attendance our chapter has enjoyed since its organization.

Our host is 1950 president of the Tulsa Coin Club and he and his wife had arranged many fine pieces of United States Currency and rare gold and silver coins on tables for their guests to examine. These exhibits were particularly interesting to our group, as we have been especially interested in bank notes and currency. Some text publications that have been recommended by Mr. Barrett and Mr. Ross that may be purchased by members interested in the study of currency include "Bank Note Reporters and Counterfeit Detectors, 1826-1866," by Wm. H. Dillistin, published by the American Numismatic Society.

Mr. Ross showed also a beautiful collection of pattern coins. This was a new subject to most of our members and we found them of unusual interest.

Mr. Barrett discussed Altered State Bank Notes. He exhibited eight or ten notes that had been altered, some with considerable skill and some that were rather clumsy alterations. All had the appearance of having been negotiated rather freely.

It was a very pleasant and enjoyable business-social meeting and we did not adjourn until about 11:00 P. M.

Our June meeting will be held at the home of Mr. Barrett.

Society Official Business

Meeting of Board of Directors, February 15, 1950

Vice-President Britt called the meeting to order at 5:20 p. m., Wednesday, February 15, 1950, at The Collectors Club, New York, N. Y. The Directors present were: Messrs Blanchard, Brazer, Britt, Gros and Rich; with proxies from Messrs. Hennan, Smeltzer and Sisson.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Nov. 9, 1949 were read and, on motion duly carried, accepted.

Arising from the minutes, Dr. Brazer reported that Dr. Moseley of Capetown, South Africa, had set certain conditions for the proposed gift to the Society which could not be complied with because physically impossible; that he (Dr. Brazer) had therefore referred Dr. Moseley to the Collectors Club and the National Philatelic Museum for possible placement of this proposed gift.

Arising from the minutes, Treasurer Gros reported that all advertising in past JOURNALS was now paid save one (that of Mr. Kirk), which probably could not be collected.

On motion, duly carried, it was voted to cancel the Kirk indebtedness (JOURNAL advertising).

Secretary Blanchard brought in applications, which were acted on as follows:

Applications 666 through 676 were admitted subject to the usual required period of posting.

Application 677 was ordered admitted subject to publication.

Secretary Blanchard presented the resignation of Mr. S. A. Hull, which was accepted with regret on motion duly carried.

Secretary Blanchard brought in the list of resignations as published in the January 1950 JOURNAL. Except for M. Bacher who has meanwhile withdrawn his resignation and paid the current year's dues, these names were all laid over for consideration at the next meeting of the Board.

Treasurer Gros reported, showing \$1923.81 in bank on Jan. 31, 1950, and a net of \$1524.62 on Feb. 15, with all bills in hand paid.

On motion of the Treasurer, duly carried, it was directed that Mrs. Olive Westphal, who lapsed from membership in 1948 and recently reinstated, be sent all 1948 and 1949 numbers of the JOURNAL.

The resignation of Raymond Koch, brought in via the Treasurer, was accepted on motion duly carried.

The Treasurer's report was accepted in full, on motion duly carried.

Editor Brazer then reported:

On JOURNAL No. 23, net deficit \$17.63.

On JOURNAL No. 24, net gain \$66.14.

On JOURNAL No. 25, net deficit \$80.66, caused largely by very heavy costs for cuts.

Dr. Brazer moved that we employ Miss Anna Good, now doing work for him, as Society clerk, for 4 months from Feb. 9, 4 hours per day and 5 days per week. This was carried.

On motion, duly carried, it was ordered that President Hennan's appointment of W. W. Davis as Chairman of the Committee on Chapters and Units be approved.

A letter from Bernard Davis, in appreciation of the Society's JOURNAL was read and filed, subject to record in these minutes.

Other letters of appreciation of the JOURNAL were also read.

On motion duly carried, the Editor's Report was accepted with thanks.

After considerable discussion of the problems facing the Editor, a motion was carried that an Editorial Board be appointed to aid the Editor.

At 6.40 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Meeting of Board of Directors, March 8, 1950

Vice-President Smeltzer called the meeting to order at 5.15 p. m., Wednesday, March 8, 1950, at The Collectors Club, New York, N. Y. The directors present were: Messrs: Blanchard, Brazer, Britt, Gros, Rich and Smeltzer; with proxies from Messrs. Costalcs, Guenther, Hennan, Mandos and Pope.

On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Feb. 15, 1950 were read and with detail corrections, approved.

Secretary Blanchard presented application No. 678. This was ordered to take the usual course, subject to posting and publication.

Secretary Blanchard further presented the resignations from membership of B. H. Homan, Jr. and G. E. Virden. On motion duly carried, these were accepted.

A letter from Joseph Herbert, about conventions in connection with that of the A. P. S. at Washington this year, was read to the Board. Mr. Smeltzer as chairman appointed Mr. Britt Convention Chairman, in charge of all matters for our own convention, to be held on Sept. 5, 1950, at Washington, D. C. The Board agreed that Mr. Britt was to select his own committee.

Treasurer Gros reported a cash balance on hand, March 1, 1950, of \$1368.43, with all bills paid to date, and an expected income of \$118.00 not yet received. He further reported that 38 members had not paid their dues for the current year.

After some discussion in appreciation of the efforts of Mr. Smeltzer to induce members to pay their dues, the Board voted to terminate the membership of the 38 who had not paid their dues and to remove their names from the Society rolls.

Mr. Smeltzer presented a plan to interest stamp clubs everywhere in the Essay-Proof Society by means of their becoming members as clubs, with a Member-Club Roster to be published in each number of the JOURNAL. Without a motion or vote, this was informally approved.

Editor Brazer presented a plan for a circular letter to potential advertisers. This also was informally approved.

Mr. Smeltzer turned over to Treasurer Gros for custody the additional insurance policy on the stock of publications, which had been ordered secured by Board action previously.

Secretary Blanchard reported 403 members in good standing at this date.

A long discussion of the Editor's problems, specially those caused by the immense volume of work which he must personally handle, ensued. No action was taken, but numerous suggestions were made for detail changes that would probably give relief.

At 6.30 p. m., on motion duly carried, the Board adjourned.

STEPHEN G. RICH, *Board Recorder.*

Secretary's Report

January 1 to March 31, 1950

Members Admitted

No.	
663	Simpson, Robert C., 13217 Vassar Drive, Detroit 21, Mich. (U. S. Revenues and Match & Medicines). By Clarence W. Brazier.
664	Gurney, Kent W., 15 Teaneck Road, Teaneck, N. J. (U. S. Plate Blocks, Mint.) By Clarence W. Brazier.
665	McInroy, D. N., 16003—15th Ave. S. W., Seattle 66, Wash. (19th Century U. S.) By Clarence W. Brazier.
666	Carmona, F., Jr., P. O. Box 25, Iloilo, Philippines. (Philippines.) By Clarence W. Brazier.
667	Langsam, Murray M., Blvd. P. O. Box 63, New York 59, N. Y. (Dealer, U. S.) By Solomon Altmann.
668	Newman, Mrs. Emilie, 420 Fullerton Parkway, Chicago 14, Ill. (U. S. No. 210.) By Ben B. Newman.
669	Waldman, Charles, 2747 Western Ave., Park Forest, Chicago Heights, Ill. (Czechoslovakia, Switzerland.) By Dr. Clarence Hennen.
670	Gage, Wallace M., 117—6th St. (G. C. P.), New Hyde Park, N. Y. (U. S. Commemoratives, Norway.) By George B. Wray.
671	Palin, Abraham, 2105 Walton Ave., New York 53, N. Y. (General.) By Falk Finkelberg.
672	Smith, Parker H., 181 Lynn St., Peabody, Mass. (U. S.) By George B. Wray.
673	Jacobi, Henri H., 95-02 43rd Ave., Elmhurst, L. I., N. Y. (Switzerland.) By Solomon Altmann.
674	Miller, Mrs. Ruth B., 5305 Icard St., Omaha, Neb. (U. S. Stamp and Bank Note Proofs.) By D. O. Barrett.
675	Thorson, Nelson T., 105 So. 15 St., Omaha, Neb. (Dealer, Stamps and Coins.) By D. O. Barrett.
676	Dochkus, C. J., 3522 E. Thompson St., Philadelphia 34, Pa. (Dealer.) By D. O. Barrett.

Applications for Membership Received

677	Slawsby, Archie M., 92 Main St., Nashua, N. H. (U. S., Belgium, Switzerland.) By Clarence W. Brazier.
678	Kessler, Arthur I., 551 Fifth Ave., New York 17, N. Y. (Dealer and Collector). Czechoslovakia, Europe to 1938.) By Julian Blanchard.
679	Warshell, A. Bertram, 3728 W. Montrose Ave., Chicago 18, Ill. (Lincolniana.) By Clarence W. Brazier.
680	Burka, Joseph H., 25, Rue Boislevant, Paris, France. (Collector-Dealer. No specialty stated.) By Clarence W. Brazier.
681	Ostrow, Pierson, P. O. Box 121, Elizabeth, N. J. (Collector-Dealer. Italy, Luxembourg.) By Clarence W. Brazier.
682	Caposella, Fred L., 224-01 133 Ave., Laurelton 13, N. Y. (U. S. Die Proofs.) By Clarence W. Brazier.

Changes in Membership List

Change of Address:

C28	Berolzheimer, Dr. D. D., to Room 858, 60 E. 42 St., New York 17, N. Y.
C4	Morris, Thomas F., to 26 Floor, 200 Madison Ave., New York 16, N. Y.
591	Schniewind, Elmar O., from 1 Sheridan Square, New York 14, N. Y., to High Point Road, Scarsdale, N. Y.
367	Scott, Nelson F., from 139 North 6th St., Phoenix, Arizona, to Box 175, Bloomfield, N. J.

Restored to Membership

508	Bacher, Dr. Otto M. A.
461	Westphal, Mrs. R. M.

Resignations Accepted

C64	Homan, B. H., Jr.
563	Hull, Stephen A.
233	Virden, George E.
424	Koch, Raymond W.

Dropped for Nonpayment of Dues

308	Abbott, Charles A.	520	Godin, George V. H.	C44	Polek, Felix J.
178	Arn, Walter S.	639	Henle, Andrew	196	Pollard, Stanley
117	Baier, Arthur H.	562	Hessenauer, Dr. Earl A.	581	Ray, Dennie E., Jr.
459	Bourne, John E.	295	Hyde, Alexander	560	Schill, E. C.
596	Brugler, Elemer	481	Kumpanas, George	615	Sherman, Harold W.
426	Davies, Raymond A.	232	Lee, Russell K.	619	Sun, John T. H.
460	Donald, R. G.	598	Martin, George M.	278	Thiessen, Robert
C89	Donohugh, Lt. Col. C. L.	544	Molder, Augusto	605	Turner, Isaac
311	Doran, Ben G.	187	Morgan, Richard H.	611	Wenger, Sigmund
599	Eastman, Dr. N. J.	315	Pearce, C. J.	602	Wetzel, Daniel L.
269	Fernald, Edward L., D. O.	332	Pickard, C. W.	182	Worcester, Joseph A., Jr.

Enumeration of Membership

Membership reported in JOURNAL No. 25	432
Corrected	426
Gains	16
Losses	37
Net membership, March 31, 1950	405

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